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Silent Voices of Tribal in Indian English Literature

N. Shantha Naik

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Foreword

Silent Voices of Tribal in Indian English Literature is a collection of 25 Research articles written by different scholars on different issues on Adivasis. Today is the time of Adivasis who were once unidentified. Now it became inevitable to have inclusive India, with all the marginalized, subaltern minorities and microscopic people must be added. The concept of incredible India from Kanyakumari to Kashmir, from lower economic background to the Aristocratic must be inclined and involved in the development of the country. This is only the country which has unity in diversity and the diverse attitude. Even then we are united and boldly fighting against so many odds in this country. In this regard this collection is a real effort of all the scholars and intellectuals to provide a greater platform to those who were ignored on the name of tribe. The tribals who are underprivileged people have to come to the main stream and express their opinion and eagerness. But someone who is collecting information and he is becoming a great man and the real sufferer is still remained unnoticed. I would like to appreciate Prof. Shantha Naiks' effort of collecting these articles and publishing them with a title *Silent Voices of Tribal in Indian English Literature.*

Prof. Siddu P. Algur
Vice-Chancellor
VSK University
Ballari

Preface

Silent Voices of Tribal in Indian English Literature is a collection of research articles. Twenty six scholars of different region, different background, and different education qualifications thought of on tribes. India is home for many tribes. Even after Independence some of the tribals are living in the deep forest what is their position, what is the available infrastructure? Nobody knows this fact .In Anadaman-nicobar island Jarwa tribe was living now it is an endangered tribe, similarly there are so many tribes are in dilemma. Some of the tribals who left forest and tried to submerge with the civilized world are they happy? In this hierarchical world they are struggling to get two meals per day. Once they were the sole masters of the forest today facing so many hurdles. Today they are unable to get proper jobs, proper facilities, proper care, and proper justice to their voices .In the past their experiences were collected and documented by the so called scholars as they were uneducated and those memoirs were published. Those writers got awards and recognition, but poor Adivasis remained same. This was also a kind of expiation they underwent by the educated world. Today they are educated thinking on their past and present and reacting boldly on the issues. in this way the present collection gives a academic ambiance to the researcher who wants to pursue research on tribal issues.

I am thankful to all the contributors for their research articles. And they are sole responsible for the content of their articles. Either editor or the publishers are not responsible any complaints by any institution or individuals.

N. Shantha Naik

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1

Indigenous Writing: The Politics of Representation in Indian Literature

Dr. B. Vijaya

> Cultural Studies is not "a tightly coherent, unified movement with a fixed agenda," but a "loosely coherent group of tendencies, issues, and question." (Patrick Brantlinger, ix)

In this paper, I will make an attempt to understand Indigenous writing, as an inclusive term of bringing how qualitatively and quantitatively the native writings are represented in Indian Literature, especially at the Departments of English in Indian Universities. To prove the case, I will bring in a survey of few sources in terms of syllabus prescribed; symposiums, workshops and conferences of national and international level held at the Departments of English in Indian Universities, especially in State Universities of Telangana.

To begin with, I heard a professor who delivered a plenary talk on "The History of Banjara Literature" formally agreed to a gathering of the International conference held at Osmania University Centre for International Programmes (OUCIP) Hyderabad, from 22-24 March, 2019 that the conference like "Voices Unheard: Indigenous and Tribal Literature in English and English Translation" especially Banjara Literature is first of its kind in India. Being the Convenor of the said conference and listening to the absence of representation to a particular type of writing made me more curious to search for more details of the Banjara literature, especially in academic circles. Hence, this search yielded some interesting results that I place them in this article.

A paper presenter from a reputed Central University is of a view that Banjara literature is not reflected on the syllabi of any universities in

India. This view is authentically justified in his paper "Narratives on the Move: Constructing History through Oral Narratives of Lambada Tribes." He also emphasized the fact that in the academic discussions, when there is a mention of Banjara literature, it is simply ignored or diverted saying that it is part of Culture Studies Department and not related to the Department of English. If that is the case, the syllabus of the English Department is not purely the components of English Literature. There is a drastic move from the canonical English texts to other literatures like American, African-American, Caribbean literature etc. In addition to it, there are papers on Indian Literature and Indian literature in English Translation. But there is not a single trace of Banjara Literature.

The most pertinent argument that comes in the academic circles is that "this is English Department" and not a "Culture Studies" to put Banjara Literature in the Syllabus. But I am always surprised to know who defines these disciplines. If that is the case, how are we able to bring Indian Literature in English Translation as a optional paper on the syllabus to the spirit of CBCS (Choice Based Credit System). If that is possible, I am sure, this can also be done. We need to understand the politics of promotion and publication to a particular type of literature, especially Indian Literature excluding the Indigenous literature like the Banjara Literature.

Fortunately, I could draw some conclusions from the two day National Conference on "Rethinking Theories: Language, Literature and Culture", held at the Department of English, Osmania University, under UGC-SAP-DRS-II. When I chaired a session, on "Rethinking Disciplines" Prof. Ipshita Chanda, focused on the commitment to plurality and difference across disciplines. This pluralistic perspective in a multilingual country like India, is a take off point to engage to difference and imagine and encounter the difference. This desire to understand the difference is an ethical approach in literature, rather than aesthetics. Moreover, the desire to understand the difference itself is more of intellectual. Therefore it becomes unique of the 'other'. This conceptualization of 'otherness' constitutes unique singularity. Hence this unique singularity is relational and hence I argue Ethics is intelligence than aesthetics.

The poststructuralist approach to seek contradictions or paradoxes; shifts or breaks in tone, viewpoint, tense, time, person, attitude; conflicts etc to show a textual disunity is a stage of deconstructive process in Banjara Literature. For instance, *The Banjara Warrior* by Shantha Naik, is a historical play based on unsung heroes of Banjara community. One among them is Bheema Naik, the protagonist of the text. He is a metaphor of Caravan who helped Tippu Sultan during the Anglo-Mysore war held from 1798-1799. When the colonial rulers realized the fact that the

Banjara trade was the real competition to them, they decided to bring an end of Banjara trade in India. But, the community survived in India with the help of the local kings and chieftains. The Colonizers, with their policy of divide and rule benefited by dividing India into small kings and chieftains. One such division is among Tippu Sultan, Hyderabad Nizam and Maratha. The inner conspiracy pursued Tippu to trust Bheema Naik, the protagonist of *The Banjara Warrior* inevitable. Hence the trustworthy servant and a loyal soldier Bheema was assigned a task to bring the armaments from the Babudangiri caves. The unfortunate move was the revelation of the secrets to the British by the conspirators. He was caught and skinned by the cruel British. This hero is forgotten by the Historians who have written false history of false people. This play is a commemoration of the forgotten children of India, the Banjara.

In continuation to the historical play mentioned in the paper, it is appropriate to bring in another very extensive first hand researched work of Bhangya Bhukya, *Subjugated Nomads: The Lambadas Under the Rule of Nizams* as another source of Banjara Literature. In the *Subjugated Nomads*, the author tries to trace the historical transition of the Lambada Community of the Hyderabad State under the Nizams during colonial rule. This book reconstructs the social, political and economic history of the lambadas. Apart from it, the book shares the experience of the lambadas under the colonial rule. It also provides the details of the cultural history of the community.

Above all, the significant argument of the book is to observe how the longstanding livelihood practices , i.e., the caravan trade of the lambadas were disturbed during the colonial period. This disturbance during the colonial rule is a major shift of the lambadas from a self satisfied community to achieve a subaltern status. Stereotyped and labeled as 'criminal tribe' in colonial discourse, the author of the book brings in a new form consciousness. This new form is the modern identity of lambadas, that plays a significant role in the present politics of modern India. It glimpses the layers of colonial ideology and forms of governance established in the Hyderabad State and how they affected the Nizams and Lambadas in different ways. It also examines the backwardness of Lambadas in society and politics, despite the existence of equal constitutional rights.

The author carefully examines the factors responsible to the formation of the a capitalist state that forced the lambadas to leave their traditional occupation of caravan trade and cattle rising. This includes the introduction of modern bureaucracy, means of transportation, customs, market regulation, taxation methods, science and technology, colonial medicine and sanitation norms and the creation of new forms of property relations.

"The colonizers were suspicious of the nomadic communities in India." (75) Hence, they were confined to agriculture. But due to scientific breeding practices and cattle-policing policies stigmatized and marked the Lambadas cattle as nomadic and worthless for the purpose of cultivation. Therefore, the colonial capitalism with regularized power relations led to the loss of Lambadas' cattle wealth. Hence they lost the control over the caravan trade, breeding and raising cattle. Consequently, lost their rights over the lands. Various other forms of exploitation compelled a few lambadas to resist. Therefore new forms of self reform cultural movements emerged. Firstly, one cultural reform, under the leadership of a religious saint Seva Bhaya. The second under education. Besides the historical, anthropological and political streams of education, this paper presents its view in terms of representation of Banjara literature in academic disciplines.

The Birmingham Centre for Contemporary Cultural Studies, an institution of the global field for Cultural Studies, was a centre in which people like Stuart Hall were fellow. Richard Hoggard, the founder of the Centre and it was initially attached to the Department of English and was treated with hostility from those who firmly rooted in the Arnoldian orthodoxy. The hostility of academic colleagues in the traditional disciplines featured the closure of the centre in 2002. But it had its own impact on the Cultural Studies.

Richard Hoggard from a working class family in Leeds defined himself as a part of autobiography and part of literary criticism in his book *The Uses of Literary* (1957). This book glimpses the impact of mass culture on traditional working class values and attitudes in the postwar period. It speaks about the 'living culture', i.e., languages, customs, every day practices etc of the working class people. Hence, he firmly puts them in the academic arena. To conclude, this paper acknowledges the effort of Richard Hoggard, the founder of the Birmingham Centre for Contemporary Cultural Studies, who paved the way for many thoughts of studying culture, critically, in the academic disciplines, especially in the Departments of English across Universities. Hence, this paper asserts its voice in rethinking the politics of representation in Indian Literature.

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2

Portrayal of Tribal Culture in Indian English Fiction: A Study of Arun Joshi's 'The Strange Case of Billy Biswas'

Dr. Amogh A.M.

Introduction

The thematic concerns of most of the Indian English novelists are of general in nature. They mostly deal with the social problems of Indian society. The theme of tribal culture hardly gets a look in here. Because a number of Indian English writers belong to the upper social strata of society. For them, the notion of tribal culture is an align entity. Yet a few novelists shed light on the tribal culture of India in their works. For instance, *'The Strange Case of Billy Biswas'*, *'The Coffer Dams'*, *'The Princes'* and *'A River Sutra'* by, Arun Joshi, Kamala Markandaya, Manohar Malgonkar and Gita Mehta respectively. At the same time, some of the short stories written by Ruskin Bond also deal with the same theme.

Contribution of Arun Joshi to Indian English Literature

Arun Joshi is one of the key novelists of Indian English literature. He focuses on the notion of alienation in his novels. He has written five novels. They are,

- *The Foreigner*
- *The Strange Case of Billy Biswas*
- *The Apprentice*
- *The Last Labyrinth*
- *The City and The River*

The first novel deals with the problems of Indians living abroad. It focuses on the life of Sindi Oberai, an Indian immigrant. He is in a constant battle with his inner self to come to terms with intricacies of life.

Throughout the novel, Sindi looks for proper perspective and meaning to lead life. The third novel unfolds the web of discrepancies prevalent in the Indian social set up. It also throws light on the inefficiency of Indian bureaucracy which snatches freedom of the common man through the indictment of rules. The fourth novel is about the existence of life set in the background of amalgamation of relationships and experiences. He is the recipient of the Sahitya Academy award. In the essay, *'The Fictional World of Arun Joshi'*, R.K. Dhawan pinpoints the merit of Joshi's art as a novelist. He opines that in Joshi's novels men are always pitted against self .at the same time these men have serious doubts their existence. Dhawan further says that *"Joshi seeks a process of the apprehension of reality which may lead him to the world of the core of the truth of man's life. He realizes man's uniqueness and loneliness in an Indifferent and inscrutable universe"* (The Fictional World of Arun Joshi.17).

The Strange Case of Billy Biswas

'The Strange Case of Billy Biswas' is the second novel of Arun Joshi. It's a sequel of *The Foreigner,* Joshi's first novel. It explores the life of Bimal (Billy) Biswas. Similarly,it also deals with Billy's fascination towards tribal culture and his encounter with the tribal community. Romi, a close friend of Billy dons the cap of the narrator here. Billy Biswas is the son of a Supreme Court judge. At the age of fourteen, he had a strange experience in Bhubaneswar. He watched a tribal dance and felt that he is one among the tribal people. Hence, he developed an affinity towards the culture of the tribal people. His father wanted him to be an engineer. Hence, sends him to the United States to study Engineering. But Billy studies anthropology because of his keen interest in the culture of the tribal community.

In America, Billy meets Tuula, a Swedish girl and be friends with her. Billy and Tuula become great buddies and share many intimate moments together. Tuula is the first person to understand Billy's fascination for nature and tribal culture. Billy comes to India after the completion of studies. He joins as a Professor of Anthropology in Delhi University. Now he sets out to follow his passion i.e. to look into the tribal culture. He engages himself in a number of expeditions. These investigations provided him an insight into the tribal world. In the meantime he decides to tie the knot with Meena, a sophisticated and beautiful girl. In the beginning, the relationship between Billy and Meena was very cordial but soon tension begins to surface between husband and wife. Billy also has a child but the marriage seems to be a disaster.

Despite the setback in personal front Billy carries on with his expeditions. But one such expedition in the hilly region of Madhya Pradesh brings in a major twist in the narrative as Billy goes missing. The

missing complaint is lodged. But even police could not trace him and he was declared dead. Time moves on and it has been Ten years since Billy has appeared. Romi, the narrator and friend of Billy has become a District Collector now and is on a tour of the Maikala Range. Here he meets Billy who is wearing a loincloth and nothing else. Billy shares his experiences of exile with Romi. Billy tells his friend a couple of things:

- He is leading a happy and peaceful life now.
- He loves the primitive world and hates the so-called civilized society to the core.

Romi is happy that Billy is alive. He could not hide his happiness of meeting Billy after a long time and conveys it to one of his friends. The information is passed on to the family of Billy. Search teams were immediately sent by police to locate Billy in the forests. Police fail to find Billy.At the end of the novel Billy is shot by police in the confusion followed by the search.

The novel has attracted the attention of a number of critics. Notable among them are D. Prempati, Hari Mohan Prasad and O.P. Bhatnagar. In the essay,"The Art and Vision of Arun Joshi," O.P. Bhatnagar is of the opinion that Billy has broken the image of a male protagonist in Indian English fiction. He is not meek neither makes compromises to be in a comfort zone. He is strong willed and very determined. He strives hard to achieve his goals. Above all Billy views life from a metaphysical perspective. Hence, Bhatnagar believes that the character of Billy is a completely new in the arena of Indian English fiction. D. Prempati in 'The *Strange Case of Billy Biswas:* Serious Response to a Big Challenge', articulates that throughout the novel Joshi seems to shift the narrative from New Delhi to the Satpura Hills, between two different cultures. Hari Mohan Prasad in the essay "The Primitive Pilgrim" says that the novel is significant in two aspects:

- It is a critique of the modern lifestyle.
- It is an amalgamation of man with nature.

Hence, it could be argued that these critics did not pay attention to the theme of tribal culture.

Portrayal of Tribal Culture in *The Strange Case of Billy Biswas*

Tribal culture is one of the important themes of the novel. Billy Biswas is in the awe of tribal culture. His ardent love for primitive or tribal culture is a result of his dislike for Modern civilization practices. Hence, the presents conflict of two binary opposition forces i.e., primitive world and modern civilization. Billy develops a keen interest in Anthropology and studies it because he wants to dive deep into the world of primitives. Billy has subscribed to the *'National Geographic Magazine'*,

because it deals with the topics related to tribal culture like black magic, witchcraft and so on. It is worth to know that Anthropology is a bi-product of colonial structure and it was introduced to the academic circle with a sole purpose to mend the attributes of tribal culture to suit itself to the needs of colonial powers. It could be noted that *'The National Geographic Magazine always'* portrayed the people belonging to tribal community in only two ways:

- Exotic being
- Tribal as an excluded entity from the social set up.

As mentioned earlier Billy watched tribal dance at the age of fourteen. It had an everlasting impression on the young mind of Billy. Since then he is always preoccupied with thoughts of tribal social setup. He even decides to go into exile and be one with the tribal society. In fact, Billy shares his feelings to Tuula in a letter in which he expresses to flee away from the civilized social set up and find peace in the tribal culture. He also tells Tuula that he is always mesmerized by a tribal woman who always makes an appearance in his dreams.

The meeting between Billy and Bilasia is a very important part of the novel. He meets Bilasia, the young woman belonging to tribal community in Maikal region during his search of primitive culture. It appears to him that Bilasia is the true embodiment of the tribal woman who appeared in his dreams. He immediately falls in love with her. At the very moment, he decided to be with the tribal community so that he can be with her. He bids adieu to civilized society and ties the knot with her and becomes the part of the primitive social set up.

> "A strange woman keeps crossing my dreams. I have seen her on the streets of Delhi, nursing a child in the shade of a tree or hauling stone for a rich man's house. I have seen her buying bangles at a fair. I have seen her shadow at a tribal dance and I have seen her, pensive and inviolable, her clothes clinging to her wet body, besides a tank in Benaras. And once I saw her, her face strangely luminous in the twilight, loading a freight train with sulfur on a siding in one of our eastern ports. Yes, this woman keeps crossing my dreams causing in me a fearful disturbance, the full meaning of which I have yet to Understand". (*The Strange Case of Billy Biswas*: 93).

Billy's Negative Attitude Towards Tribal Culture

Billy is the outsider to the tribal society. Though he is influenced by tribal culture since childhood he never tried to understand it. Billy says that the tribal world is chaotic in nature. In his opinion, they lack the intent to achieve something in life.

> "What kept us happy, I suppose, were the same things that have kept all primitives happy through the ages: the earth, the forest, the rainbows, the liquor from the Mahua, an occasional feast, a lot of dancing and love making and, more than anything else, no ambition, none at all". (The Strange Case of Billy Biswas: 146)

He uses Dhunia, uncle of Bilasia to gain entry into tribal society. He cures Bilasia and thus gains the confidence and intimacy of Dhunia the intimacy with Dhunia leads Billy to tie the knot with Bilasia. Thus Billy officially becomes the part of the tribal community but only on the surface level. His love for Bilasia was never pure. For Billy the woman of tribal community is exotic being. Opulent and in sync with nature. He always saw her as a sexual object.

> "I remember the shadows inside and Bilasia in her rust-coloured lugra, her black hair tied behind her neck, her firm shoulders golden and bare, the play of the oil lamp lending a voluptuousness to her full figure until the whole hut seemed to be full of her, and only of her". (The Strange Case of Billy Biswas: 114)

Even Romi has a similar opinion about Bilasia,

> "It was three months after I rediscovered Billy and nearly ten years from the night of which Billy was speaking when I first set my eyes on Bilasia. And looking at her I had thought then, as I think now, that it was quite possible that a woman like her could have affected a person of Billy's sensibilities in the manner that she did [...]. She had that untamed beauty that comes to flower only in our primitive people". (The Strange Case of Billy Biswas: 140-41)

Hence, both Billy and Romi reinstated the stereotype about the tribal women:

- They are ravishing entities.
- They are seductive in nature.

Conclusion

To sum up, the novel depicts the aspects of the tribal culture in a loose manner. Arun Joshi fails to capture the struggles of tribal community. The novelist presents stereotypes of tribal community. There seems to be no connection between the civilised world and the tribal culture. The novelist fails to analyze the underlying tensions of two important characters of the novel i.e., Bilasia and Meena. Billy, the protagonist of the novel is deeply influenced by the tribal culture but he never ventured deep into the values of tribal society.

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3

The Banjara Warrior: A Tribal Victim

Farhanaz M.

Abstract

The play Banjara Warrior is written by Prof N. Shantha Naik and published in the year 2018. The Banjara Warrior is a historical play based on the bravery of unknown spirit full heroes of Banjara community, one among them was Bheema Naik. who was a caravan helped Tippu sultan during 4th Anglo-mysore war took place from 1798-1799. When the colonial rulers realized the fact that the Banjara trade was the real competition to them, they decided to bring an end to banjara trade in India. But this community survived in India with the help of the local kings and chieftains. In the same way they wanted to control entire India but first opposition came to British rule by Tippu Sultan. The inner conspiracy pursued Tippu to trust Bhemma Naik inevitably. The trustworthy servant and a loyal solider Bheema was assigned a task to bring the armaments from the Bababudangiri caves. The unfortunate move was the revelation of the secret to the British by the conspirators. He was caught and skinned by the cruel British. The word *Banjara* is said to be derived from the Sanskrit word *vana chara* (wanderers in jungle). The word 'Lambani' or 'Lamani' is derived from the Sanskrit word *lavana* (salt), which was the principal product they transported across the country. The *Banjara, Lamans, Lambadi, Lambhani, Lambani* and *Gormati* are a community usually described as nomadic people with origins in Rajasthan. They spread gradually into Kashmir, Bengal, Karnataka and Gujarat and are now found all over India.

Keywords: Banjara, British, Bheema Naik, Tippu Sultan, Warrior, Victim.

Etymology of the Word Banjara

The *Banjara, Lamans, Lambadi, Lambhani, Lambani* and *Gormati* are a community usually described as nomadic people with origins in Rajasthan. They spread gradually into Kashmir, Bengal, Karnataka and Gujarat, and are now found all over India. The word *Banjara* is said to be derived from the Sanskrit word *vana chara* (wanderers in jungle). The word 'Lambani' or 'Lamani' is derived from the Sanskrit word *lavana* (salt), which was the principal product they transported across the country.

Social Life of Banjara Community

The unique community life, language, religious customs, festivals, and ceremonies marked the socio-cultural life of Banjaras. Predominantly Banjara maintained a unique and separate tribal identity. They claimed to have descended from Rajput ancestry from Rajasthan region. Though they have all tribal characteristics they were included under various caste categories and in Karnataka they came under SC category. This uprooted their tribal identity and displaced them from their forest rights. Banjaras, unlike any other people have a unique tradition of socio-cultural life, Thanda settlement, dress, language, festivals, gods, customs and manners as independent of public life. Dubois rightly pointed out that, "The Lambadis form a caste entirely distinct from the rest of Hindus being wholly different from them in religion, language, manners, and customs." Mothiraj writes that Gorvamshiya (Banjara) had a unique culture, independent public life, unique tradition of livelihood, and much evident in their lifestyle, food habits, festivals, rituals, worship, likes and dislikes, dances, songs, languages, clothing and Thanda life. Banjara does not follow the caste system, rather have a clan system. However they follow Hinduism in their practice of religious and social life. During Deepavali and Holi Banjaras sacrifice goats to deities and go from house to house, dancing and receiving alms. The social and cultural life of Banjara distinguished them from other people.

Community Life

Banjara people live in "Thanda" keeping a distance from non-Banjara people. The community was held above the individual interests and "Naik"(head of the community) led the community both in matters of socio-political and religious life. The kinship and clan or sub-clan relationship enhanced the strong sense of communitarian life.

While discussing the community we shall discuss, The play 'The Banjara Warrior' is a historical play based on the bravery of unknown spirit full heroes of Banjara community, one among them was Bheema Naik. who was a caravan helped Tippu sultan during 4th Anglo-mysore war held from 1798-1799. when the colonial rulers realized the fact thaat the Banjara trade was the real competition to them, they decided to bring an end to banjara trade in India. But this community survived in India

with the help of the local kings and chieftains. In the same way, wanted control entire India but first opposition came to British rule by Tippu Sultan. The inner conspiracy pursued Tippu to trust Bhemma Naik. The trustworthy servant and a loyal solider Bheema was assigned a task to bring the armaments from the Bababudangiri caves. Te unfortunate move was the revelation of the secret to the British by the conspirators. He was caught and skinned by the cruel British. This hero is forgotten by the Historians who have written false history of false people. This play tried to commemorate the forgotten children of India the Banjara.

The Protagonist of the play is 16 years old Banjara young boy who is very brave and skillful in the battle field. The play begins with the chorus singing and a caravan of Banjara community is moving to meet sultan for there grocery business and mean while there bullocks were stopped by Tippu Sultans soldiers. The caravan was lead by the great Banjara warrior Bheema naik he fought back with sultans soldiers and saved his peoples. It was a time of 4^{th} Anglo-Mysore war when Afzal Khan a chef of Tippu Sultan praises about the great talent of the young Banjara boy to sultan. By listing the whole matter sultan calls the banjara boy to his court and declare him as his one of the special man in his court.

The next day Bheema Naik enters the sultans court and Bheema is very pleased by sultans nature and hospitality. Now Bheema has become a special person of sultans court and sultan has offered to supply goods for his fort as the British has stopped all the supply now its is a Bheema s work to supply all the goods. As the days goes on the condition of fort is still worsen and there is a battle in few days so sultan orders Bheema to bring the armaments which is hidden in the cave of Bababudangiri. This is leaked to Britishers by the conspirators of sultan. As soon Bheema leave for the task the British officers followed him and skinned him till death and his companions were too beaten till there last breath. Unfortunately the body of the great warrior is not hand overed to his family infact his body was hanged on the fort wall as it will be a good lesson for those who raise there head against the British.

Conclusion

The word *Banjara* is said to be derived from the Sanskrit word *vana chara* (wanderers in jungle). The word 'Lambani' or 'Lamani' is derived from the Sanskrit word *lavana* (salt).Banjara people live in "Thanda" keeping a distance from non-Banjara people. The community was held above the individual interests and "Naik" led the community both in matters of socio-political and religious life. The Banjar Warrior: A Tribal Victim is a play which shows the courage of the Banjara community and it also narrates the bravery of the unknown warrior who were missing from the pages of our history. As the protagonist of the play is 16 years younf banjara boy who sacrificed his life for his mother land. Like

Bheema Naik there were different Banjara warrior who are unknown till today.

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4

Subalternity of a Tribal Woman through Resistance in Mahasweta Devi's *Draupadi*

Dr. Indira C. Rathod

Abstract

Woman who is deliberate 'subaltern' can as well 'resist and 'speak' when pushed to the critical frame. Indian Literature is plentiful in the projection of load of women's servitude and inhuman treatment of men. It raises the voice of resistance against patriarchal subjugation in society in order to liberate women with self-esteem and independence. It also focuses on the reconstruction of womanhood, which emphasizes on the reordering of social and familial relationship with economic untrustworthiness of women. A particular struggle for women and their issues make Mahasweta Devi's works great areas of tribal women and men in society. Two forms of conflicted are demonstrated by Mahasweta Devi in her short-story *Draupadi*—first is in the form of tribal rebellion and the second is Dopdi Mejhen acted out, who is an active worker of the Naxalbari group and is preoccupied down and raped in a challenge to overcome revolutionary groups. The paper highlights the strength of Dopdi Mejhen, how she comes out from her fully of injured life without anyone's support. Mahasweta Devi portrays the lives and struggles of the tribal women and the atrocities inflicted on them. Mahasweta Devi depitcts Draupadi as a strong tribal woman character, disregarding sexual orientation and sociatal standards.

Keywords: Subaltern, Resistance, Patriarchal Subjugation, Victimization and Revolution

The word 'Subaltern' is coined by Antonio Gramsci's which despises inferior position in terms of caste, class, race, gender and culture. It was

popularized by Gayatri Chakravorty Spivak's critical essay entitled "Can the Subaltern Speak?"(1985) and further studies on subalternity critically interrogates the colonial power and dominates the survival and episteme of the subaltern and privileging of the intellectuals over the subjugated. She argues, "It is ever possible for the subaltern—the subordinate, the underprivileged—to master a discourse that, by its very articulation, is most likely controlled by whomever is in power?" (Spivak, 245). Gayitri Spivak argues about the position of subaltern inferior underprivileged people in the society. Not only Gayitri Spivak argues about position of subaltern but also subaltern theorists and thinkers such as Ranjit Guha, Dipesh Chakravarty, Kanchailaiah and Ania Loomba sustains that the new privileged class of India gained and persisted the inheritance of the colonizers in subduing the subaltern classes who continue forever eradicated from 'mainstream' India. The tribal people are the authentic citizens of this country now they are among the most depressed classes. Uneducated, poor, subjugated and neglected, the tribal is live in the margin of Indian society whose story Mahasweta Devi tells with her genuine craftsmanship. Mahasweta Devi today stands as a different category in Indian literature. She is one of the most well-known women writer-activists of the post-independence India. She has portrayed the struggle for the survival undertaken by the women protagonists and presented the plight of the marginalized women in her works. Jennifer Wenzel states, "Mahasweta Devi is also sensitive to the long-standing cultural and social conflicts in Indian society, exacerbated rather than resolved after Independence., that are among the cause of current deoperation. Mahasweta Devi has long been critical of "mainstream" India's benevolent neglect of its adivasis, or indigenous people" (Wnzel, 128). She is considered as one of the boldest Bengali women writers. Mahasweta Devi's writings show the influence of Naxalite movement of 1960s. She takes up the case of women and the tribal community in India and tends to be the champion of the political, social and economic development. *Draupadi* is one of her famous stories, which is set among the tribal in West Bengal. This clearly reflects the wretched condition of subaltern the tribal woman, who is pushed to periphery by the society.

Mahasweta Devi's works deal with the lower strata of life in West Bengal the most important being tribal woman. Her famous short-story *Draupadi* manifests the oppression on the tribal Santali community through the character of Dopdi Mejhen, who resembles the Draupadi of *Mahabharata* bearing the substance of suppression of men around her. *Draupadi* as a subaltern tale of exploitation and struggle faced by a woman for being born low birth. Thus, the paper explores the traumas undertaken by the tribal woman protagonist to resist and survive. The removal of the tribal of their rights and displacing of them from their native habitants assemble

an important argument in Mahasweta Devi's writing, Bhattacharya Malini asserts "Tribal history, she says in an interview, is not seen as a continuity in Indian historiography. Yet it is still continuing, the tribals are still being evicted from their land" (Malini, xi). Tribal people are struggling and searching for their land, water and proper food throughout the India.

Therefore, Mahasweta Devi has portrayed tribal people condition and how they lead their life without any support. In the *Draupadi,* Dopdi Majhen is santhali tribal young woman who is 27 years old. She is the domicile of Cherakhan of Bankarjah. She is married to Dulha Majhen. Both are on the 'most wanted' list in West Bangal. They murder wealthy landlords to claim wells and tubewells which are their main sources of water in the village. They fight for their right to basic means of sustenance. Dopdi is wanted by the local administration as she is considered the most notorious woman in the area. She is long wanted, either dead or alive, in many cases. A reward of hundred rupees is declared to whom who will assist the administration in her arrest: "Name Dopdi Mejhen, age twenty-seven, husband Dulna Majhi (deceased), domicile Cherakhan, Bankrajharh, information whether dead or alive and/or assistance in arrest, one hundred rupees..." (Devi 1997: 19). In the police station filed that Dulna and Dopdi worked at crops, revolving between Birbhanu and Burdwan; Mursidabad and Bankura. Both the husband and wife are the main criminals for murdering Surja Sahu and his son engaging upper class wells and tube-wells during the draught and not compromising those people to the police. The police men investigate Nexalite grouped Dopdi and Dulha. Dulna and Dopdi went subversive for a long-time in the dark. The armed forces tried their best to search out them in various districts of West Bengal. According to Gayatri Chakravorty Spivak: "When the subaltern 'speaks' in order to be heard and gets into the structure of responsible ...resistance, he or she is on the way to becoming an organic intellectual" (Devi 1993: xxvi). The tribal people, Dopdi and Dulha are fighting for their right. They are not ready to accept murderer of landlords and even though they are hiding from the police men and armed forces.

The reasons of the disappointment of armed forces were the subversive couple's skill in disguise and the same look of all tribal of the area. They are supposed of attacking police station stealing guns, killing grains brokers, landlords, money lenders, law officers and administrators. A black skinned couple, to keep the attention of their companions, use to scream as a dog or wolf like any police danger signal. The action of searching the couple Dulna and Dopdi was named as operation forest and Arjan Singh was the chief of this operation forest: "Learning from Intelligence that the above-mentioned ululating and dancing couple was

the escaped corpses, Arjan Singh fell for a bit into a zombielike state and finally acquired so irrational a dread of black-skinned people that whenever he saw a black person in a ball bag, he swooned, saying "they're killing me, and drank and passed a lot of water" (Devi 1997:21). They are the reason of Arjan Singh's diabetic condition. He got depressed because of this process. Dulna and Dopdi belong to the category of tribal fighters for they too kill by the means of understaffed light axe and the tool with a curved blade for moving and reaping the crop; bow and arrow etc. In fact, their fighting power is greater than that of a gentleman. Even then Senanayak is not to be drifted with. The information is received that many young men and women have attacked police station, terrified and stimulated the region and disappeared into the forest of Jharkani. It is described in the story: "Since after escaping from Bakuli, Dopdi and Dulna have worked at the house of virtually every landowner; they can efficiently inform the killers about their targets and announce proudly that they too are soldiers, *rank* and *file*" (Devi 1997:23).

The soldiers shot him as he lay. It was later recognized that he was Dulna Majhen: "As they threw him off spread-eagled and brought bloody foam to his mouth, he roared "Ma-ho" and then went limp. They realized later that it was the redoubtable Dulna Majhi..." (Devi, 24). No one came to claim Dulna Majhen's corpse. When Senanayak hears that no one has come to take the corpse, he became annoyed: "What?" Immediately one of the tribal specialists runs in with a joy as naked and transparent as Archimedes' and says, "Get up, sir! I have discovered the meaning of that 'hende rambra' stuff. It's Mundari language..." (Devi1997: 25). Dulha is eventually gunned down by policemen; however Draupadi manages to escape and begins to operate helping fugitives who have murdered corrupt property-owners and landlords.

However, Draupadi is finally caught by the police officers and landlords: "Now Dopdi spreads her arms, raises her face to the sky, turns toward the forest, and ululates with the force of her entire being. Once, twice, three times. At the third burst the birds in the trees at the outskirts of the forest awake and flap their wings. The echo of the call travels far...." (Devi, 34). They are kept her in custody. Senanayak's hunt this time is Dopdi on whom he can apply the tactic of rape for elimination. He disappeared after ordering that "Make her. Do the needful..." (Devi, 34). In the submission to subjugate her body, mind and soul, Dopdi is raped repeatedly as she loses and gains awareness during the nightmare. Her oppressors believe that this form of subjugation will weaken her will power and strongest confident in herself. Now again the succession of aggressive attacking to sexual interaction with her begins and goes on unlimitedly: "Again the process of making her begins. The moon vomits

a bit of light and goes to sleep. Only the dark remains...a compelled spread-eagled still body. Active pistons of flesh rise and fall rise and fall over it..." (Devi 1997: 35).

Over the course of a few days, Draupadi is repeatedly raped and tortured by multiple police officers and armed force. The next day, the policemen take her back to the tent and tell her to clothe herself, because it is time for her to meet Senanayak. As the guard pushes a bucket of water forward, for her to wash herself, she laughs, throws the water down and tears the piece of cloth on her body. She proceeds to walk out of her tent, towards Senyanayak, naked and with full body blood and with her head held high. Senyanayak is taken aback quickly averts his eyes from her black skinned body. She walks right up to him, hands on her hips and she says, "The object of your search, Dopdi Mahjen, you asked them to make me. Don't you want to see how they made me?" (Devi, 194). She overcomes from her victim of oppressors to stands in front of Senyanayak and the police officers, because she across the subaltern of her continues rape and torture. That time Senyanayak asked to them where is her clothes and order Dopdi to wear clothes. She says: "...what's the use of clothes? You can strip me, but how can you clothe me again? Are you a man? She looks around and chooses the front of Senanayak's white bush-shirt to spit the bloody gob at and says, There isn't man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, counter me come on, counter me.... Draupadi pushes Senanayak with her two mangled breasts and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid." (Devi, 196) Senyanayak is afraid to encounter Dopdi, because she didn't wear clothes. Mahasweta Devi depicts a woman body, vastly different from a man's, is often seen as a means to oppress her. Mahasweta Devi celebrates the female as a greatest asset to overcome oppression and objectification.

In *Draupadi,* Mahasweta Devi presents of the different forms of victimization that women face in the society one way or the other. She has taken the case of Dopdi with a subaltern woman from santhali tribal community's a strong tribal women. Dopdi does not represent the woman by romanticizing her body but she becomes the victim of the lust in patriarchal dominant world. She is the representation of tribal women to rise against their rights and beliefs under the upper-caste authorities. She made sananayak feel afraid of her black skinned body with the strong will power. She has no weapon; she uses her body as the greatest/she weapon. The body which was abused, tortured and seen is the cause of her downfall, becomes weapon with which she stands up for herself. She refuses to let them take advantage of her emotions, even though she has

been physically assaulted. So, Draupadi is representative of millions of tribal women who are fighting against oppression and who can dare to challenge imperialism and patriarchy. The tribal woman is marginalized in more than one way as she lives in a constant fear of victimization. This clearly shows that Mahasweta Devi's *Draupadi* is a riveting resistance through the critical condition of the subaltern tribal woman in West Bangal.

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5

"Tribal Dance-A Luminous Way of Exploring Aboriginal Cultural of India and Its Role in Stress Management"

M.S. Bhagyashree

Introduction

Dance is a form of physical exercise and has the ability to encourage human beings as an energetic, non-competitive form of exercising. Dance is a conventional human behavior, one related to group rituals. It is not handiest remains as frame movement and emotional expression but it had linked and deeply rooted and come to be symbolic relation among culture and social lifestyles of the tribal community. In modern days different studies and psychological intervention come at the conclusion that "Dance and movement as a psychological intervention can affect an individual physically, emotionally and socially". It has a high-quality impact on bodily fitness as well as intellectual and emotional well being. Dance increases total body motion, which enables to enhance circulatory, respiration, skeletal and muscular structures. The specialized and psychotherapeutic makes use of dance for the development of cognitive, behavioral and bodily situations are referred to as dance remedy.

Dance therapy is primarily based on the idea that the body and mind are co-relational. In western countries dance has been used as a form of therapy in many hospitals and scientific settings, whether change or complementary, not only for physical fitness but additionally for mental health as well. Different body movements and the effects of different tribal dance forms of Indian tribal people are discussed in this present paper with the basic aim to understand their effects on physical and mental health.

Different Kinds of Tribal Dances of India

India is marked by its rich traditional heritage of Tribal Dance. Since the days of far off beyond, the diverse art & cultural forms generated by way of the tribal and rural humans of India, have persevered to evince their creative magnificence. Other than their remarkable brilliance from the perspective of aesthetics, the tribal dance and culture forms have played an instrumental position in reinforcing national integrity, crystallizing social team spirit, fortifying communal concord and promoting the elements of humanism in the various people of the country.

There are dances and songs for each occasion- religious dances, agricultural dances, hunting dances, marriages dances, festival dances. There are ceremonies from birth to death and no ritual is complete without dance. Tribal dances are spontaneous. The simple features are energetic rhythm, active expression of pleasure and zest for life. Dancing in a circle and shifting collectively in a group is the basic formation of maximum tribal dances.

In the evenings in tribal villages, one might also come upon groups of young tribal men and women dancing to the accompaniment of drums at an excessive pitch. Sometimes they may indulge in a dance simply because it is a full moon or the neighborhood woman is getting married or there was an amazing crop. Their dances vigorous, colorful and stimulating aren't mere enjoyment. They may be as vital as food or work. Tribal dances of the above areas can be extensively divided into three categories:

Sacred Dance

The sacred, encircling dances are almost common among all the tribes. The object around which it is performed is a sacred one. It could be an idol, an altar, a sacrificial sufferer or a holy tree.

Karma is the most colorful ritual dance of central and Eastern India annually performed during the Karma festival. It is determined amongst binijhal, kharia, oraon, kisan and kol tribes. It is performed in honor of Karamasani or Karamarani, the deity for granting kids and also believed that they worship for good and bad fortune. After the Karma dance is over, the Binijhals have every other festival dance known as sua dance.

Sua is a Tribal folk dance, performed in Chattisgarh and Madhya Pradesh. It is danced by women, on the occasion of Goura marriage in the month of October and November. The practice of Sua dance is slowly dying out. Rituals being the same, the technique of the dance and music varies from tribe to tribe.

Bihu Dance (Assam)—Bihu dance is a folk dance from the kingdom of Assam related to the Bihu festival. This dance is performed by both

young men and women and is characterized by way of brisk dance steps and fast hand movement. Dancers wear traditionally colorful Assamese apparel.

War and Hunt Dance

Survive only among a few tribes. A war dance is a dance involving mock combat, commonly in reference to tribal warrior societies where such dances have been performed as a ritual connected with Martial conflict, evoking ferocity in preparation for battle or showing off skill in a more stylized manner. It could also be for the celebration of valor and conquest. Many such marital arts incorporate music, especially strong percussive rhythms. It is found among the Bhils, Oraons and some other ancient tribes of Chhotanagpur regions.

Kine Akabu dance is a war dance of Nagaland. Konia Nagas perform the Kine Akabu, where long spears are thrown at invisible enemies. The dancers enhance themselves with armlet mode of brass, a necklace made of horns or stones and feather made headgears.

Ghumura had its origins in tribal conflict dance of Kalahandi district of Odissa. It is believed to be a war dance of ancient India performed by Ravana. According to the sources after Lanka was destroyed by Hanuman and after Ravana was killed, Goddess Lankeswari left Lanka and came here to settle in Jenabali-Patana, where she is worshiped.

Raibeshe is full of life skillful dance in which the movements of drawing a bow, throwing a spear or flourishing a sword are rendered in rhythmic unison. It also entails acrobatic movements. This style of dance changed into as soon as very famous in West Bengal.

Social Dances

Social dances connected with seasonal fairs, marriage, funeral and, etc. Jadur of Oraons is a social dance to celebrate each of the seasons. The joyous spirit of spring unearths a prepared echo in Oraons whose occupation is agriculture. Exciting marriage dances are discovered among Santhal, Ho, Bhuiya and many of other tribes. The Santhal dance is considered to be one of the best tribal folk dances of India, which offers tremendous vibrancy and cheerfulness. This dance is meant to be a replica of the folk dance of Madhya Pradesh. Santhal dance is commonly performed by both the men and women of the Santhal tribe. It regularly covers issues related to gender and land rights. The dance practices of Ho and Bhuiya are rarely visible in the present society. The Bhuiya young men sing songs and play upon their changu drums. The Bhuiya women are the chief dancers who take up the songs started by the men and dance to their tune. The most important Bhuiya dance form is *Sangi Nat.*

Effect of Tribal Dance Forms on Mental Health

Healthy living is the main purpose of man. Dance becomes deeply rooted art in tribal life and culture. Dance is one of the principal social and cultural components of the tribal lives. If we observe the dance culture of the tribal community we are able to come to the conclusion that the tribal way of life is advanced because of their symbolic relationship with nature and natural way of life. Each dance form has its own rhythmic and dance style. The dance reflects the splendor of shade to the palette of the tribal culture and lifestyle of India. In western countries, the majority of therapeutic methods of dance are dealt with mental health and psycho-somatic illnesses. In despair, psychosis, autism, Alzheimer, dyslexia, interest deficit hyperactive syndrome, cognition problem, cerebral palsy, etc.

Many tribal dance forms are actually using for the betterment nowadays. As these dances are natural and simple to get into heart, they're using for mental therapy. This indigenous knowledge of stress control becomes now not documented as a science. From birth to death in different rituals of the tribal way of life and culture, dance is an integrated part in it. From ancient India, this is used for therapy by many people especially in tribal community, knowingly or unknowingly from time to time

We need to observe the psychological socialization of the tribal communities and how they define their culture and rituals which manipulate the all possible emotional stress, the situation takes place in their day to day life and how they use dances as a device of balancing the emotional out bust and stress at the same time. They use dances as a tool to celebrate the ritual of the fertility of crops, plant, animals and human beings. They also had a mechanism of community develop strong we feeling by performing preventive rituals which are Ceremonies, actions performed to prevent individual, family, a community or village from sickness, illnesses and misfortune. Primitive rituals are the ones which are carried out to promote healthy growth, the welfare of individual, family and community or village. Any other vital component of tribal life is a notion on the existences of evils and souls. This Anxiety eliminated by means of appearing adverse rituals gives mental balance country in lifestyles.

Conclusion

Tribal dance is an artwork, which has its noteworthy importance in art, culture and literature and might be also linked to historic identification. The dance has become the psychological socialization of the tribal communities. The tribes use the dances as a device of balancing the emotional out bust and strain at the identical time and the way they

define their culture and rituals which control the all feasible emotional stress situation occurs of their day to day life. They use dances as a tool to celebrate rituals of the fertility of crops, plant, animals, and people. Additionally, they had a mechanism of community increase sturdy 'we' feeling through performing preventive rituals. A crucial element of tribal life is a notion on the existences of evils and souls. This tension removed by appearing negative rituals offers psychological balance country in life. The Government spends lots of money on cultural development but it sad part of this the tribal culture and arts and dances and literature remains excluded from the mainstream national culture.

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6

Aborigine and Diaspora: A Subaltern Study of Indian Diasporic Writers in America

Sarfraz Ahamed

The study of aborigines and diaspora has provided a platform to discuss in detail about their origin, lifestyle and culture. The study will focus on relevant issues which are connected to our ancestral and migrated people struggling for their identities. The discrimination of tribals and diasporic people are of wondering from one place to another to settle a peaceful life. But the geographical and cultural inhabitance has made them to search their ethnic roots and identities and get back their identification as a human being and not as an alien. People from across the world, every country has its own aborigine history from past to present, their inhabitance of living and modernity of new generation has changed our present life to bifurcate among each individual. And not accepting the migrated people as our own. Multiculturalism and identity crisis has created a big issue to sort out among locals and migrated.

Tribal writings are diverse. Tribal authors have benefitted from the rich oral literary tradition of the community. There is no central genre of Tribal literature like autobiographical writings in the case of women's literature and dalit literature. Tribal and non-Tribal writers have portrayed Tribal life and society through poetry, stories, novels and plays. The Tribal writers have made poetry the main weapon in their struggle for Tribal identity and existence. Autobiographical writings are few and far between in Tribal literature and that is because the Tribal society believes more in the group than in the self. Concepts like "private" and "privacy" remained alien to most of the tribal communities for a long time. Their tradition, culture, history, exploitation and its resistance—all are collective. And collective feelings are much better expressed through folk poetry

than through autobiographical works. The sharp Tribal pen is expanding its reach at a fast pace.

Due to economic liberalization across the world, either in India or abroad, the problems of the tribals were mainly related to ban on collecting forest produce, land revenues of various kinds, moneylenders' exploitation and atrocities of police administration. The flawed model of development adopted by the various nation governments deprived the tribals of their water, forests and land and displaced them from their homes. Today, displacement is the main problem confronting the tribals. This, on one hand, is depriving them of their cultural identity and on the other, threatening their existence. If they try to preserve their identity, their existence is threatened and if they try to secure their existence, their identity is lost. That is why, today, Tribal discourse is the discourse of existence and identity.

As we look after the problems of aborigines is also the same as of diasporic identities. People migrated from their homeland and settled in abroad are facing insecure and cultural conflict among local residents at abroad. Diasporic or immigrant writing occupies a great place of significance between cultures and countries. Writings Diaspora benefits many ways and a powerful web connects the entire globe. The foremost characteristic features of diaspora writings involve the quest for identity, nostalgia, familial and marital relationships apart from re-rooting, uprooting, multi-cultural milieu etc. The identity of immigrants carry at foreign land creates a sense of discomfort and fatigue in the beginning. But as the day go on, they have to inevitably merge with their culture. The crisis or the quest for identity always be a hurdle for them. Immigrants wish to treat them as their own and part of their culture and tradition. And we find a gap between first generation and second generation immigrants struggling for their identities. Hybridization of identities have occurred the clash among the immigrants with different ethnic groups, languages at migrated land.

Diaspora Studies examine the dispersions of populations and cultures across various geographical places and spaces. This discipline is emerging as a cutting-edge area of research alongside studies on globalization, nationalism, and post coloniality. Diaspora is one of the most debated terms today, especially within scholarly discussions about migration, displacement, identities, community, global movements, and cultural politics. India has produced many talented writers who serve as a source inspiration to the coming generation. The Indian Diaspora in US has made a significant impact on the contemporary American literary culture. Most of their works give us a picture of Indian society and they also cover diverse issues including the various problems faced by Indian people.

As subaltern study of Indian diasporic writers, India has produced many talented writers who serve as a source inspiration to the coming generation. The Indian Diaspora in US has made a significant impact on the contemporary American literary culture. Most of their works give us a picture of Indian society and they also cover diverse issues including the various problems faced by Indian people. Here are few Indian American writers who have established themselves in the literary world. Bharati Mukherji, Meena Alexander, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Kiran Desai, etc. South Asian immigrants living in America has come across several issues to frame their identities in alien shore. They have exposed the rich cultural heritage of India to the world readers. The writers thematic style of writing novels, short stories are of Indian fragrance, narrates the Indian thought, mysticism, fantasy, ancient tales, and feel of immigrant Experiences. Here are some writers experiences exposed through their writings.

Bharati Mukherjee is an Indo American writer and professor at the University of California, Berkeley. She wrote numerous works that cover both fiction and non-fiction. Mukherjee has gone to the extent of contemplating herself as an American writer and not a migrant writer. Her works include novels, short story collections, and one memoir non-fiction. She has won National Book Critics Circle Award in 1988 for 'The Middle and other stories'. Her other works are 'Jasmine and Wife'. The Middle Man and other stories present the theme of immigration while Jasmine is the story of woman who is reluctant to accept the outdated traditional society. The collection of stories Darkness (1985) focusses the immigrant experience in the USA. In the novel Dimple Das Gupta who dreams to marry a neuro surgeon, had to marry according to the wish of her father and she couldn't adapt herself to the real life situations.

Meena Alexander is an internationally acclaimed poet, writer and scholar. Born in Allahabad, India and brought up in India and Sudan. At present she lives in New York City. She is the author of numerous collections of poetry, essays, and works of fiction, literary memoirs and literary criticism. Her novel 'Nampally Road' published in the year 1999 is haunting and lyrical. The novel Nampally Road brightly portrays contemporary India a woman's struggle to cut together her past. In the middle of the novel she becomes the victim of the gang rape by the police. The people in that place rise up and burn the police station. The incidents in the novel resemble the recent tragic events in Delhi. In both prose and poetry Ms. Alexander, a long time professor at Hunter College and the CUNY Graduate Center, explored themes of feminism, post-colonialism, dislocation, memory and more. She published numerous volumes of poetry, two novels and a memoir, "Fault Lines" (1993). Her writings were

themselves the subject of a book, "Passage to Manhattan: Critical Essays on Meena Alexander" (2005). "Fault Lines," which was reissued in 2003, was indeed far more lyrical and exploratory than the average autobiography, a search for identity through the elusiveness of memory.

Chitra Banerjee Divakaruni seems to say that if the Indian woman is to be relevant in the United States, she must ground her struggles in the heart of whiteness, rather than graft on cultural components which make no sense in the new world. They should reinvent their personality, which takes the best of both together in order to raise her globally. Having come from Kolkata, to pursue her Master's in English from Wright Status School in Dayton and Ph. D. from the University of California, Berkeley; she also performed many odd jobs to keep money flowing for her education. Today, she has written over more than 15 fictional books, gained and judged many honours and prizes. Her works such as The Mistress of Spices, The Palace of Illusions, Oleander Girl, One Amazing Thing, Sister of My Heart, The vine of Desire, Queen of Dreams, Before We Visit The Goddess and her famous prize winning short fiction Arranged Marriage, etc. have gained her fame and name across the world. The Diasporic aspects which we come across in The Mistress of Spices gives the sources of changing the names of characters, which the Indians all in alien shores, as:

> Tilotama becomes Tilo, Jagjit as Jaggi. Another basic and foremost aspect of diaspora is Multiculturalism, as we have come across through the lives of Geeta, Jagjit and Mrs. Ahjua or Lalita. Divakaruni Provides all the Indian vision of cultural, traditional and moreover magical realism, her immigrant experiences spells in her writings and evokes the Americans to see the richness of India and Indian spices, how they create magic in solving the problems of Indian Diasporas. The Mistress of Spices was released as a film of the same name in 2005; it was directed by Paul Mayday Barges. The film starred by Aishwarya Rai and Dylan McDermott.

The novel Sister of My Heart deals with Indian contextual Anju and Sudha are cousins belonging to the same patrilinear family and would obviously be called as 'Sisters' not friends. Divakaruni has clearly addressed her novel to a western audience for whom this kind of bonding would be as foreign as this kind of family structure. Sister of My Heart exhibits, in fact many of the features of novels dealing with the bonds between sisters, such as Jane Austen's Pride and Prejudice and Sense and Sensibility, Shoba De's Sisters which are part dealing on Indian feminine sensibility. Divakaruni's The Vine of Desire is a striking novel of extraordinary depth and sensitivity which is also considered as a sequel to her novel, Sister of My Heart. With sequels one can trace the growth

of the characters, where immigrant experience is revealed through the lives of Anju and Sudha.

The concept of Indianness in South Asian American literature has a wide scope of dealing the Indian philosophies and themes. The Indo-American writers, who are in quest for their identity, vividly portray the rich cultural heritage of India to the world readers. Writers such as Meena Alexander, Bharati Mukherji and Arundhati Roy etc. have presented India to western readers. In the influential essay "The Anxiety of Indianness", Meenakshi Mukherji explores the issue of Indianness in Asian American literature.

Asians in America categorized as 'Asian-American' and 'American-Indian' view the need for a pan-ethnic unity because, different nations or races of people are living in America, has to be united without giving any space for clash of cultural identities and by unifying cultures, wonderful works can be emerged out from writers mind but it can't happen so. The multiplicity of homes does not bridge the gap between familiarity of memory and the alienation of being racially marked. This lacunae marked by non-synchronous strains of dislocation, is an enabling factor in the works of Asian American writers.

Jhumpa Lahiri is one of the leading writers of Indian diaspora. She has experienced the trauma of failing to find her identity in the new land and she herself is the child of immigration and multiculturalism, she could portray the characters both in the light of native and alien culture. She explores the ideas of cultural and personal isolations and identities. Her immigrant characters have a double vision and assert their identity in a foreign land. Jhumpa Lahiri's, The Namesake (2003) is the story of two generations of the Ganguli's, a family of Indian immigrants to the United States. the psychological disturbance and uprooting they live with, revealing the experiences and perceptions, their hopes and aspirations traumatizing their psyche, their growing up, the circle of life and one's identity. The novel explores a cross cultural multi-generational story examines the cultural conflicts, pangs, aspirations and dilemmas of the Indian immigrants who find themselves in between the native and host cultures. The novel Namesake explores the multicultural and identity crisis through the characters and depicts the sub-continent of India. Lahiri depicted the cultural discourse to discuss multiculturalism as a new domain of knowledge in diaspora literature. And for the second generation the question of identity is a complicated issue. At home Indian culture and value system are adhered to, while in public the American code of conduct is followed. All first generation settlers want their children to do well and get good jobs. The American dream looms in their eyes and they want their children to exploit the situation and derive

maximum benefit for themselves, but they must follow the Indian moral and cultural code at home. The dilemma of name cannot be solved by just changing the name on record as we witnessed with Gogol. Jhumpa Lahiri's second novel, The Lowland is a story about two brothers Subhash and Udayan. They are close and look out for one another. The two brothers were raised in Tollugunge, Calcutta. As they grow older and Subhash goes to Rhode island in U.S. to focus on his higher studies, there he learns about consequences of the naxalite movement bloodshed. The novel explores the trauma of being displaced, sense of loneliness, and cultural dilemma of those immigrants, who try to balance themselves between 'home' and 'abroad'.

Lahiri as a writer of Indo-American, she tries to bridge the gap between the ideologies, perspectives that the native Americans has on immigrants through her writings. The concept of multiculturalism and diaspora are emerging factors of writers to meet their global needs and make aware to the audience and readers of the world.

Kiran Desai is an Indian author. Her novel 'The Inheritance of Loss' won the 2006 Man Booker Prize and the National Book Critics Circle Fiction Award, is one of the most highly praised Indian writers of second generation. She grew up in India, the U.K. and the U.S.A. where she has settled down. Her debut novel, 'Hullabaloo in the Guava Orchard' published has praised so much for its subtle portrayal of India. 'The Inheritance of Loss' eclipsed the first novel. This book won the Man Booker Prize in the year 2006 and received The National Book Critics Circle Fiction Award in the year 2007. Themes include post-colonialism and globalization as they relate to a modern India. It is considered a master piece of Indian literature in 21st century. This extraordinary novel, long listed for the Man Booker prize and produces a strange effect. It is a lengthy novel that stretches from India to New York; an ambitious novel that reaches into the lives of the middle class and the very poor; an exuberantly written novel that blends colloquial and more literary styles; and yet it communicates nothing so much as how impossible it is to live a big, ambitious, exuberant life. Everything about it dramatizes the fact that although we live in this mixed-up, messy, globalised world, for many people the dominant response is fear of change, based on a deep desire for security.

Conclusion

The study of aborigines and diaspora provide us a vast study on various issues to examine the fact findings whether tribals and diaspora are facing the same problem with their existence of identity, dislocation and clash of multi cultural existence. If we go on searching, we get many observations to visualize the dilemma of tribals and immigrants far from

their homelands. Due to economic liberalization, tribals are losing their existence and ancestral homeland. Due to government policies and forest preservation acts, tribals are been evacuated from their place and even the governments in the name of multinational companies and corporate world, many hectors of land have been allotted to them, but what about the tribals, their children, culture, food and living style, all has been killed in the name of development. Here we see the emergence of tribal literature. As we see Ramnika Gupta with her magazine 'Udrath Aam Aadmi' had fought for the upliftment of tribals and had her voice for suppressed under pressure. She fought for the rights of tribals. On the other hand, the literature of diaspora is the same struggling with their identities at alien shores, where nobody wants to listen the voices unheard. Every immigrant who has settled in America or in other nation, the problem is the same fighting with self and ourselves. The theme of diaspora projects us to see the discrimination, alienation and hybridity of culture. Even we can see the generation gap between first and second generation people at abroad. Lastly, I would say that the study of aborigines and diaspora should be introspect and provide a platform to expose their issues to be sort out as early as possible by diplomatic policies and safeguarding the interest of tribals.

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7

The Invitation to a Revolution of Reason in the Works of Kuvempu and U.R Ananthamurthy

Yashavantha T.S.

"Draupadi" is a short story found in the collection of Short stories *Breast Stories* by Mahasweta Devi. In this story the protagonist Dopdi Mejhen as representative of women folk, outbursts her anger against patriarchal set up. The paper intends to reveal how Mahasweta Devi tries to show the injustice, atrocity, shame, discrimination and negligence heaped on women through the protagonists in her works. The protagonist symbolizes the women who have suffered beyond limit and then have rebelled, in their own way, against the system after being frustrated and unable to bear exploitation any more. The protagonists realize that they are doomed to the depth by this male-dominated, anti-poor establishment. They evolve their own methods to resist this oppression.

Dopdi Mejhen, the protagonist in the story, is an adivasi revolutionary. The innocent tribal woman grows into a hardcore rebel and becomes notorious in the circles of the privileged, long before the story begins. She has been a witness to the death of Bashai Tudu and her own husband, Dulna Mejhi. As soon as Bashai Tudu is killed, Dulna and Dopdi decide to continue the struggle. So they become one with the people for whose sake the heroes like Bashai strove and died. Strengthened by the support from the couple the masses begin to demand better wages from the landlords. Irked by the unusual situation the land-owners decide to suppress the revolt. The government responds quickly whenever its patrons get threatened, and goes to their rescue. As a part of this, the army takes to the forest in search of the main instigators. Having known well about the forest's topography, Dopdi and Dulna disappear into it.

This time, Captain Arjan Singh, the architect of Operation Bakuli, and a reliable army man, is sent to operate in the forest belt of Jhadkhani where the 'black-skinned' couple is in action. Surprisingly enough, Arjan Singh, with all his experience, could not make much headway in his assignment. Instead, he feels threatened whenever his plans are foiled by the illiterate couple. The official records show how their memories haunt the army and how their mysterious escapades cause anxiety and depression in Arjan Singh. "Murdering Surja Sahu and his son, occupying upper-caste wells and tubewells during the drought, not surrendering those three young men to the police. In the morning, at the time of body count, the couple could not be found." (*Breast Stories*, 20)

Thus, Dopdi and Dulna have escaped throwing dust in the army's eyes into "Neanderthal darkness" for a long time. Whenever the army attempts to pierce that dark by an armed search, many migrant labourers, male and female farm workers are compelled to "meet their Maker against their will." The couple's unflinching commitment scares many an officer out of his wits. When Captain Arjan Singh is forced to retire prematurely, Mr. Senanayak, the specialist in combat and extreme-left politics, takes upon himself the task of hunting the couple. Aware of the opposition's strength, he prepares his subjects mentally by quoting from the army Handbook. He knows that Dopdi and Dulna belong to the category of guerilla fighters. Senanyak, like a typical military man, adopts the principle: "*In order to destroy the enemy, become one*" (*Breast Stories* 22). Nevertheless he seems to have understood them only theoretically for he finds no other way than getting rid of them by means of apprehension and elimination.

But the struggle between the oppressed and the oppressor continues. More people and more places rise against the establishments that have thrived on them for ages. Dopdi and Dulna, since their escape from Bakuli, have worked at the house of every landowner. The dehumanized act of elimination which the privileged resort to with tacit support of the people in power has only aggravated the situation further, resulting in a senseless orgy of murders, assaults, counter-assaults, sadistic tortures. Having been informed, the army enters the forest, and shoots Dulna Mejhi as he is lying on his stomach on a flat stone, dipping his face to drink water. What is more shocking is that the corpse of Dulna Mejhi is used as to attract more rebels. The method of trapping adopted by the representatives of civilized society symbolizes the degeneration of man into a cold-blooded man-hunter.

Neither the fear of torture nor the loss of life desists the committed persons, like Dopdi, from fighting for common good. She holds the fort after Dulna's killing. In fact, his death seems to have given a new direction to her struggle. So she learns to be bold. The government declares two

hundred rupees as a reward for her arrest. Dopdi's activities cause a war scare among the army persons. As a result, the hunt for her is intensified. Freakish as he seems to be, Senanayak adapts himself to the new situation. He might not be satisfied until he sees the annihilation of the last of the enemy group. If anyone is captured in open combat "their eyeballs, intestines, stomachs, hearts, genitals and so on become the food of fox, vulture, hyena, wildcat, ant and worm, and the untouchables go off happily to sell their bare skeletons" (*Breast Stories* 25).

Having found that it is not easy to dispatch the persons who are good at using primitive weapons, the army sets traps at every bend of the falls where Dopdi and her followers are expected. At long last, she is caught while she is acting as a courier. She knows about her arrest and the tortures that follow. The story does not end here. The apprehension of Dopdi Mejhen, in fact, sets going the story. And what happens to Dopdi hereafter gives it a new dimension. Apprehended in the evening, Dopdi is taken to the camp. Senanayak, after his dinner, issues orders to "prepare her for the night."

Senanayak orders her to be brought in for further interrogation. But, suddenly there is trouble. She behaves as if she has gone crazy. She pours the water meant for her washing down on the ground. She tears her piece of cloth with an indomitable laughter. Senanayak is surprised to see her naked walking towards him. Dopdi, when asked what all this is and why she doesn't put cloth on, replies, "with her hand on her hip...the object of your search.... You asked them to make me up, don't you want to see how they made me? ... what is the use of clothes? You can strip me, how can you cloth me again? Are you a man?" (*Breast Stories* 36).

The spontaneity with which Dopdi reacts is in fact reflects Mahasweta Devi's revolutionary attitude to such inhuman treatment of a human by another human and challenges male supremacy and brutality on the woman.

What a woman considers sacred and important in her life is plundered. So there is nothing more that she is scared about. Decided to be naked at her own insistence, Dopdi says: "there isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, *kounter* me" (*Breast Stories* 37). Dopdi remains unconquered. And her defiance is not only an act of militant spontaneity but an infallible challenge to the male-dominated world. Here we witness an emergence of a female body badly bruised and hurt and yet capable of arousing fear. Dopdi's abject refusal is a significant departure from the usual norms. Seemingly it is not Dopdi who has been "stripped," in her courage lays her ability to strip the mask of civility. It is she who rips the male hegemony by walking naked in front of the oppressor. "She stresses on the materiality

of what women are for men; literally a 'target' on which they can exercise their power" (Goel 208). In her ironic dissent is her rejection of and challenge to male identity and sexuality. Unarmed, unclothed, underprivileged woman is able to give a voice to her unspoken grief through this gesture of defiance. In contrast to the Draupadi of the epic, she remains more heroic but more oppressed and so more authentic human being. In the face of gory of fact of death by annihilation by the patriarchal and political system, she seeks to vindicate the very principles of life. Unlike the ancient Draupadi, she does not seek help from the existing patriarchal order, for there is none. She seeks revenge on her own terms. It is this challenge to the male authority which becomes a significant gesture in the story.

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8

Limelight on Banjara's Tradition and Cultural Practice

Manjunatha

The word Banjara is a derived colloquial form of the word of Sanskrit origin. The Sanskrit bi-word Vanachara transliterated as "Forest wanders", presumably because of their primitive role in the Indian society as forest wood collectors and distributors. The word 'Lambani' or 'Lamani' is derived from the Sankrit word Lavana (Salt) which was the principle product they transported across the country. They claim to belong to the clan of Agnivanshi – Rajputs, they also known as Banjari, Pindari, Lamani, Lamadi, Lambani, Banjuri, Gurmarti, Goola, Gormati, Sugali, Tanda, Vanjari, etc.

Their way of life is quite different, very interesting and full of colourful and adventures. They have their own cult and traditional practice. As the part of this their Language, Dress, Festival Celebration, Rituals, Entertainment and Dance, Matrimonial customs etc are awesome. They lived in settlements called 'Tandas'. They dwell in Zupada (Hut).

Banjara during the medieval period of Indian history were generally occupied trading profession. In the reign of Ala-ud-din -Khilji, food grains were stocked at the warehouse, set-up by the state itself and were released during famine or shortage of supply. Banjaras carried the grains from village to Delhi. When every princely state coming under British rule. The Banjara refused to work under British. Many people farming as a gang started attacking on other people who are joined hands with British. In 19th century the British colonial authorities brought the community under the purview of Criminal Tribes Act of 1871 and were force to give up their traditional occupation. They lived with self- respect and self- reliance. And

hence they don't want to surrender and they moved towards forest and hilly station due threat from the British and also, they feel that their tradition and cult will be in threat if they remain at village and towns.

As a Part of Their Cult and Tradition—Dress and Ornaments

Dress and apparel have their own importance in culture. One of the most exquisite and artistic forms of embroidery. Banjara embroidery is made using very fine hand work that involves patch work, Banjara mirror work and applique work. Banjara work usually involves a variety of stitches such as chain stich, herringbone stich, cross stich, and chevron stich. They are symbols of the external body but they have against the background of physical surroundings. People can be recognised by the dress they wear. So, the Banjara people can be identified by their dress. It is said, "Dress in the Man".

Their dress includes Chantiya (the veil) for married woman, Tokari (the veil) for Unmarried woman, Petiya (the skirt) for married, Gagra (the skirt) for unmarried, Kanchali (blouse). Along with this style of dress they used ornaments Rapiyar haar (coin necklace), Chatki (toe ring), Chudi (bangles), Bhuriya (nose ring), Angutala (finger ring), Wankdi, Kolda, Jodi, Googra all these for leg ankle rings and chains. For the hair they comb it as Mulako (a tight roll of hair) and googri-chotala (topali) prepared by married woman.

The lambanis are lovers of nature: their dresses are a witness for this art. Lambanis who are spread all over India can be identified by their spoken languages and by women's dresses as well. Women's multi- coloured garments and ornaments add grace to their natural beauty. These garments are made of red, black, and white cotton, embroidered on it. Sliver, Brass, Gold, Cowries, Ivory, Animal bones, and even Plastic are used in making a Banjaras wardrobe. The lambani woman, who are lovers of nature are not an exception. They like to put on coloured garments and ornaments. Therefore, from hand to toes, their body is covered with ornaments. In order to protect some parts of the bare body from the bushes and thorns, they put on different ornaments on such parts of the body. Lambani women live in the midst of valleys and forests. So, they can easily prepare ornaments of ivory and wooden angles. They also wear metal ornaments. Chain having bells are worn in order to produce sound and music, which can scare away wild animals.

The garments and ornaments are given utmost importance by the lambani women. The garments worn by a maid, a married woman and a widow are quite different. A widowed woman is forbidden to wear special colourful garments and garments symbolizing wifehood. A married woman is given liberty to put on any kind ornament. A maiden is forbidden to wear the golden nose ring (Bhuriya), A skirt (Phetiya) and

head cover or veil (chantiya). But she can wear chains with small bells on the ankles.

The banjara men folk wear common items of dress namely shirt, dhoti, and pagadi. Now a days the use of pagadi is becoming less common. In place of it, turbans (Romala) are used. They also wear golden ear-rings (marki), silver bracelets, and silver chained belt round their waist (kanadori).

Celebration of Festivals and Religious Practice of Lambanis

The festivals also distinguished banjaras from others as festivals brought identity and vigour to the community life. Religious festivals help to strengthen the religious faith of people, increase their power of meditation and help to cultural development. The observance of religious festivals is found amongst all the communities of the world. The banjaras observe prominent Indian religious festivals in their own distinctive ways. Their chief (main) festivals are Seetalamata (Ashad Devata) Dusshara, Deepavali, Holi, Teej (the festival of wheat sprout). Besides these they also observe the Hindu religious festivals like Naga Panchami, Yugadi etc.

Teej- (Festival of Gouri- Wheat Sprout)

This festival of Teej is mainly reserved for banjara maidens. Annually this festival is observed during Shravan (Aug/Sept) and Yugadi (Feb/March) months.

They have to take the permission of the Nayak of the Tanda for celebration of this Teej Festivals. If there is good harvest and if people enjoy peace and plenty, the Nayak will accord permission. This festival is held for ten days. It is observed specially by unmarried maidens and by maidens who are shortly going to be married. They exhibit great joy of dance and song. The senior women recite heroic songs and romantic songs. They also teach different positions and postures of dancing.

Dusshara

This festival which is also called Vijaya Dashami. In Karnataka this festival is observed very grand way by offering prayer and worship to their deities like Sevabhaya (Sevalal), Mariyamma (Bavani), Jagadamba, though these deities are worshiped in the particular area. Where family and other deities are commonly worshiped special forms of worship are performed on special occasions.

Generally, for every member of a family new dress have to be purchased. They also purchase a scape-goat to be offered as sacrifice to the family deities. Every family cleans the house and observed the festival will all pomp and pleasure. They offer prayers of devotion to the family deities (Kadi) at their houses with Bhajan, singing and narrating mythological stories and keep awaken throughout the night. Banjara

observe their festival according to the rules and regulations of the rituals. Since they have strong belief on God they never fail in their ritualistic procedures.

Deepavali

This is the occasion for eradicating darkness by illumination of lights. The lambani call this festival Divali or Kalimas. The word 'Kalimas' means Goddess Laxmi in the night of Deepavali young lambani maidens dressed in colourful, dresses with lighted oil lamps in their hands, go to the house of chief of the Tanda. They obtain the permission for the rite of mera (Arati). They address the song to all the groups on their way to the houses, expressing broad-mindness in wishing good luck to all. They go around the Tanda at night to install the spirit of unity and integrity among the lambani.

The rite of performing mera (Arati) in every household is known as mera karero. They offer Arati or light in the name of family gods and the member of the family. They offer this for all the people of the Tanda and even to the animals. Men folk give them presents in cash according to their capacity.

Festival of Holi

Holi, a symbol of Indian culture and tradition, is celebrated throughout India in a variety of way with enthusiasm and fervour. A major focus of lambani holi is Dhund, the ritual for the male children who have been born during the year. It honours Kama, the god of love and Holika, who is seen as an essentially powerful force with a benevolent side. Holi for the lambani is the time for merry making, a time for enjoyment, for saying good bye to anger and previous hatred of the year by using Canes and staging ritual battles between men and women, the time for lighting an enormous wooden effigy of Holika. The burning of wood symbolic of the burning of Kama and Holika. Every night for ten to fifteen days young men from groups to sing the romantic 'Lengi' song ment of entertainment.

Rituals in Birth and Death

The lambani strictly observe purity during the ceremony of birth and death. When a woman is awaiting delivery, a special accommodation is provided for her. According to the lambani traditional custom the dead person was buried with their head facing to the north and legs towards the south. The word "Samago" or "Saat wego" is used to convey the news of a dead person.

While returning from the funeral yard, they move towards the tank or stream and touch the water. They walk around a berry tree and cut off it's leaves and thrown them on the ground. The people visit the house of the dead person and express consolation and sympathy for the bereaved

members of the family and then they will go to their houses. The next rites for the dead are performed on the third day after the death of a person. This is known as 'Dado'. In this way the rituals performed on birth and death have distinctive characteristics of the banjara culture.

Food Habit of Banjara

Basically, lambanis are non- vegetarian. The easily available fruits and roots, meat of the hunted birds and animals are their food. Though they are non- vegetarian, they don't eat all kinds of meat. They eat only the selected animals and fish. They eat meat of rabbits, antilopes, goats, sheep, fish and lobster are also their food.

Grains like Jawar, Wheat, Bajra, and Ragi are used as staple food by them. According to a popular saying a person who eats jawar bred becomes strong and stout. This shows that they like jawar bred very much. The other food items which are very much liked by them are as Boti-bati, Sangati, Toditadi bati, Bhunji- Bhanji Lapsi, Rabadi, Saloyi, Galawani, Kadavo, Kado, Sunvali, etc.

Matrimonial Culture (Vaya)

The banjaras are grouped into 4 categories called gotras. The lambani language term for gotra is Gota/Pada. These are:

1. Rathod/Bhukya (27 Jaath/Sub-caste)
2. Pawar (12 Jaath/Sub-caste)
3. Chavan (6 Jaath/Sub-caste)
4. Jadhav/Vadtya (1 Jaath/Sub-caste)

Under each of these gotras there are several jaaths(castes). People falling in the same gotra don't marry, they are considered brother and sister. They are considered as 'Bhayipana' meaning brotherhood.

Folk Medical System of Lambani

Lambanis strongly believe in the native medical system. They adopt their own methods of treatment for a number of disseises after consulting quack doctors, spirits of Gods, magicians and foretellers. If any minor disease occurs in the family, they would consult the elderly persons in the family or experienced men in the Tanda, and they will get relieved of the ailment taking native medicines. If anyone is attacked by migraine the juice of Keru seeds is applied seven times on the forehead of the patient. If there is eye trouble then lime juice drops are used for eyes. If eyebrows are swollen then the seeds of ripened mirchi (red spice) are filled in the eyes. If a scorpion or snake bites the upper part of the limb is tied with rope as means of preventing poison from entering the body. One should make small wounds on the bitten spot so, that the poison is allowed to flow out. The patient is not allowed to sleep. Other then this they knew

physiotherapy and other technique to cure diseases and muscles swell and bone crack.

Internal Administration system of Tanda

The lambanis have their own administrative set-up, which is known as Goar-Panchayat. This panchayat settles disputed and other issues. For them it is seat of justice. The members of the Panch committee are recgonised as Gods. People never disobey the words of this committee. In this Goar-Panchayat the Nayak (leader), the Kharbhari (secretary), the Davsan (senior member), Panch (member) have an important status. The other staff of the panchayat also there like Dhalia (drum beater and messenger), Dhadi (professional singer), and Navi (barber).

The lambanis follow processes of settlement and justice:

1. Nev or Nasab : (Police-criminal-cases)
2. Hasab : (Revenue disputes)
3. Malao : (Internal and external disputes of Tanda).

Language and Literature and Entertainment

The lambani language is a creole means- A lect formed from two are more languages which has developed from a pidgin to become a first language. They speak Goarboli, which belongs to the Indo-Aryan family of languages. Yet authentically lambani script not accepted, the language keeps the people culturally and socially united. Members of lambani community, who have their own distinctive culture and tradition, are quite sentimental is giving expression to their innermost emotions and experiences. They freely express their feelings of joy and sorrows; merriment and suffering. They entertain with their songs and dance which celebrate at hills, valleys and pastures and they smile with joy. They sing song pertaining to the different stages of life like birth, death, and sacred festivals.

Since lambanis are originally people from hilly regions, there is no dearth of literature in their language. Forms of folk literature like songs, proverbs, puzzles, are in their speech. They get relief from their physical pains by singing meaningful songs, narrating folktales, interspacing their speech with proverbs and idioms.

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9

Becoming Voice for the Voiceless: An Insight into "Behind the Bodice"

Dr. Mahesh Naik S.

Abstract

The paper discusses the predicaments the woman has to undergo because of her defenseless position. How the woman has been given imposed images as sexual object, seducer and reproductive machine has been analyzed here. The humiliation, exploitation and harassment the marginalized woman has to undergo are shocking. She has to fight every day for every necessity, for protecting her honour and for establishing her existence firmly in this society. In a patriarchal society, woman, that too with lower status, is very likely to suffer and struggle to survive amidst a pool of difficulties. This article deals with the issue of victimization of women in Mahasweta Devi's short story "Behind the Bodice". Mahasweta Devi portrays in the story the protagonist's sufferings caused due to social, political and economical reasons.

Keywords: Predicaments, Defenseless Position, Imposed Images, Marginalized, Patriarchal, Victimization, Suffer and Struggle.

In this story "Behind the Bodice" by Mahasweta Devi the protagonist is presented as a representative of women folk who outburst their anger against patriarchal set up. This article intends to reveal how Mahasweta Devi tries to show, through the protagonist, the injustice, atrocity, shame, discrimination and negligence heaped on women. The protagonist symbolizes the women who have suffered beyond limit and then have rebelled, in their own way, against the system after being frustrated and unable to bear exploitation any more. The protagonist realizes that she is

doomed to the depth by this male-dominated, anti-poor establishment. She finds her own method to resist this oppression.

The story outlines the poignant life of a rural woman who is forced to become a whore. Gangor is a migrant labourer who migrates to Jharoa along with her clan people to save herself from semi famine. Upin, "the itinerant ace photographer," comes in contact with this "highbreasted rural woman" by capturing her photograph when she "sits slack with her breast shoved into an infant's mouth. The breast is covered with the end of her cloth" (*Breast Stories* 143). She works on a piece wage in the kilns for light bricks and tiles. Upin takes a photo of Gangor when he sees the baby suckling. She does not object, but she puts out her hand and asks for money. Upin takes out all the money from his pocket and gives it to her. Upin, a professional photographer, is excited to see her "mammal projections." He finds nothing wrong in it when Gangor demands him for money for taking her photograph. He sees some justice in the demand as he also earns money by selling these pictures. For him these "statuesque breasts" are things which have to be praised and respected. For him her breasts appear like "the paintings of Ajanta" and he is appreciative of "the cleavage of her Konark chest."

Though Gangor exhibits presence of mind and business skill when she demands for hundred rupees per picture from Upin when he tries to capture photo for the second time, in fact she is a helpless woman who badly needs money to take care of her child and her husband. She is fed up with the kind of work and wages in the kilns. She tells Ujan (Upin's assistant) with tears and keening, "with her cloth in her mouth.... Tell the camera-Sir, why not take me away? A cloth to wear...a bite to eat...a place to sleep for mother and child.... What to do Sir... no field, no land, living is very hard...pots and pans...stove and knife...cleaning rooms...laundry...I'll do anything Sir..." (*Breast Stories* 146).

But Ujan sends her away threatening.

Upin can't come out of the thought of Gangor's "bodyline." At the same time it seems that he anticipates some impending danger to these breasts when he says to Ujan, "Ujan... can't keep such a *bodyline*... not a thing will remain—do you realize that the breasts of the girls at Elora are eroding?" (*Breast Stories* 147).

After a gap of some days Upin suddenly starts to look for Gangor. He walks and travels but cannot trace either Gangor or her group. Nobody says anything about where they are. When, at last, he knows something about Gangor from the Caretaker, it startles him. Upin's pictures of Gangor have brought her to her present situation. She is refused by her husband and her people. They feel ashamed to be identified with Gangor in any

way. This man's world begins to talk of her carelessly and ruthlessly. The Caretaker has no sympathy for Gangor when he says, "The Gangors of this world don't come to die Sir, they come to kill. Shameless country girl... jiggling her body all the time...saying to the market people, didn't snap your *photos*, snapped mine. See!" The present Gangor is a changed woman. Now she wears a red and yellow polyester cloth, smelling of stale dirt, a very dark choli, very insolent breasts, oiled and braided hair, darting suspicious glance. She has been made a whore. Upin's photography has changed her life completely. The police gang rape her. She lodges complaint and a court case also takes place, but she gets no justice. This only results in one more gang rape in the lock up. Ultimately she is branded as prostitute and becomes the same. The breasts which were a source of appreciation and respect now have become objects of attraction to lure clients. After coming to know about all these incidents since his last encounter with Gangor, Upin is left terrified. Gangor takes him to the shed as a client and makes a prostitute's offer which makes him dumbfounded with shock. "Will Gangor unwind her cloth, or just lift it? Do your stuff, twenty rupees. Spend the night, fifty, tell me quick" (*Breast Stories* 152, 156). The once Gangor who demanded hundred rupees per picture is now asking just fifty rupees to use her entire body for the whole night. Upin cannot bear to hear these words. Gangor also feels somewhere in her heart that Upin too is responsible for her present pitiable, indecent way of living. The same breasts about which Gangor was proud, the same breasts which Upin took photographs with a lot of praise have become objects that can be used as they like just for a paltry sum. It is even disturbing for Upin when she takes off her choli and throws it at Upin. There are no breasts. "Two scars, wrinkled skin, quite flat. The two raging volcanic caters spew liquid lava at Upin" (*Breast Stories* 157). Upin stands up weaving unsteady. Unable to bear the sight of those empty breasts runs along the railway track and brings an end to his life himself. But these two issues—Gangor's rape by the police and Upin's death become no issues at all. Life turns to its normal mode as usual. No one by the name of Gangor lives there in Jharoa after this incident. The file of searching the missing Upin Puri sinks way under other files.

The analysis of the story has revealed how the conflict in the life of the protagonist is basically a conflict of survival and self-honour. And at the other end, it is a conflict against male dominance which acts in different forms against women. It is a collective resistance against the imposition of patriarchal power structure on women. The story further emphasizes that patriarchal agencies work everywhere irrespective of woman's position, place and condition. However, Mahasweta Devi does not forget to make the protagonist protest against the system in strong and condemning way before she is worn out and defeated.

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10

'Home' in Diasporic Imagination in Select Short Stories of Jhumpa Lahiri and Chitra Banerjee Divakaruni

Mohammed Wayez

The paper would explore on the idea of 'home' in the select short stories of Chitra Banerjee Divakaruni and Jhumpa Lahiri. The short stories of these writers are very important because they throw light on the contemporary dynamics of 'home' in diasporic communities. As representative of diasporic literature these two writers have focused on these issues which are very important for us to understand the changing notions of ideas. In the context of diasporic experience it will be desirable to compare both the Indian expatriate writers and judge their positions as the writers of diasporic fiction and bring out the similarities and differences.

Jhumpa Lahiri (B: 1967) is an Indian diasporic writer born in Britain, American by immigration, with an Indian ancestry. Lahiri is interested in the larger section of new generation Indian Americans, their cultural traditions, value systems and relationships, their feelings for home and of homelessness. In Lahiri's imagination 'home' always implicates roots in a family, community, culture. *Interpreter of Maladies* (1999) won her the Pulitzer Prize as collection deals with exile in one form or the other. Her stories are predominantly on relationships. She writes about the human condition of Indian diaspora in United States. Jhumpa Lahiri's narratology unfold the complexity of diasporic life in terms of the variations and diversities as also the contrasts and contradictions of human experience. The movement of the narrative though linear, invariably combines the lateral spread characters from their encounters, their points of view and authorial observations. She depicts not merely the uprootedness of her diasporic characters from their homeland and their loneliness in an alien

geographical location and cultural milieu, but also indicates that one's home is wherever one lives or has lived.

Chitra Banerjee Divakaruni (b 1956 -) is an established poet, short story writer, novelist in the Indian-American literary front. Born in Calcutta and went to United States. She believes that writers have a social responsibility and focuses on the life of immigrants. Thus she takes the opportunity to re-evaluate her homelands' culture. *The Unknown Errors of Our Lives* (2001) is a collection of short stories that deal with South Asian characters in suburban United States: imagination and fantasy becomes the hub of their experience. Divakaruni analyses the process of marginalisation, displacement, identity crisis and alienation as experienced by the Indian women characters in America. She analyses the tragic predicaments of human condition, nature of the cultural impact and its outcome, the barrenness of the alien soil. Divakaruni examines the experiences of the immigrants in her stories to highlight how migration pulls away from their environment and culture.

Here the analysis is on the relationship between the diasporas and homelands in select short stories from the collections. This will help us to understand not how diasporas regard themselves but how homelands come to be created and defined with memories, desires, myths, imaginations in the course of diaspora.

Diaspora refers to people dispersed from their original homeland, people possessing a collective memory and myth about and sentimental and or material links to that homeland (Patterson 183). Diaspora suggests a dislocation from the nation-state or geographical location of origin and relocation in one or more nation-states, territories, or countries (Braziel 5). These are the main features of diaspora: a history of dispersal, myths/ memories of homeland, alienation in the host country, desire for eventual return, ongoing support of homeland, and a collective identity importantly defined by this relationship. Clifford adds, "diaspora is a signifier, not simply of transnationality and movement, but of political struggles to define the local, as distinctive community in historical contents of displacement" (308). The first implication of diaspora is that the migrant is a victim, forced from his or her homeland into exile, the migrant is at the whims of the host society. Jain writes, "the diaspora is defined by power relations, the homeland is an imagined construct, and as both home and exile exist, for the diaspora, in the adopted homeland" (25).

Robin Cohen tentatively describes diasporas as communities of people living together in one country who 'acknowledge' their "old country"—a notion often buried deep in language, religion, custom or folklore—always has some claim on their loyalty and emotions. The emphasis on collectivity here is very important, as is the sense of living in one country

but looking across time and space to another often with nostalgia or longing (15). The reason why homelands and diasporas are structurally interdependent is that as homelands give rise to diasporas, diasporas also have the capacity to shape, if not create homelands.

While shifting to foreign land people do not question themselves that will they be able to adjust to a new life and community there. They come into contact with a new culture and cultural space which is very different from the one they have left behind. The community feeling is absent and the immigrants try to get in touch with people from their part of the world. Therefore, the diasporic characters face a sense of alienation and exile.

A home is where one locates oneself after leaving behind the public space that is not home. Since a home is not all boundedness, but a kind of location that is only marked by boundedness, it includes both boundedness and unboundedness. In other words, within the bounded location namely home, there are both these aspects somehow (Selvamony 116). 'Home' is not merely the habitual abode; it is where one belongs and often, that which gives him/her cultural and spiritual identity. It is his/her native soil, his/her mother country, his/her security which becomes part of his/her self (Jacob 135).

Home could be defined as a pattern of regular doings, furnishings and appurtenances, and a physical space in which certain communitarian practices were realised. Homes began by bringing space under control and thus giving domestic life physical orientations: 'directions of existence'. Homes also gave structure to time and embodied a capacity for memory and anticipation. In short, homes could be understood as the organisation of space over time, and the allocation of resources in space over time. As a concept, 'home' must encompass cultural norms and individual fantasies, representations of and by individuals and groups; it must be sensitive to numerous modalities: memory and longing; the conventional and the creative; the ideational, the affective and the physical; the spatial and temporal; the local and global; both positive and negative (Rapport 157-158).

Mishra says, "Home (its conception, its loss, its re-possession and longing for its restoration etc) is the axis on which the entire discourse of migrancy revolves. It "figures prominently in the psychic imaginary of diasporas" (70). Home is a very complex and multivalent concept. What is home for one may be homelessness for another. For most people, migrant or in place, home is where they are themselves, where they are at home and where their heart is and not where only their feet are. Home is not just a building, a geographical location, a region, a religion, a nation, a cultural or spiritual or imaginative refuge. It is home that determines one's

identity, defines or redefines one's belonging and endeavours to answer the question where you are from, a question so unanswerable (Rath 20).

The concept of 'home' often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. As an idea it stands for shelter, stability, security and comfort. To be 'at home' is to occupy a location where we are welcome, where we can be with people very much like ourselves.

In the larger American cultural paradigm Indian immigrants do not need merely a place for rehousing but they search for a position in an indeterminate hybridity to exercise their cultural authority of 'essential' Indianess. They develop a split consciousness and rationalize their hybridity. For immigrants the challenges of exile, the loneliness, and the constant sense of alienation, the knowledge of and longing for a lost world, are more explicit and distressing. The Bengalis as a marginal community in America's metropolitan environments enjoy their cultural activities with fervours. They are a scattered community, found in different professions and doing their best to enjoy life in America's materialistic society. The immigrant Bengali's, Thus have their sentimental journey through the cultural practices.

For instance, in Jhumpa Lahiri's *Interpreter of Maladies*, "Mrs. Sen", is a story about Mrs. Sen a Hindu Bengali wife. It presents us the difficulties faced by Indian wives in an alien culture without friends or family, struggling to cope with the new surroundings they can't call their home. The tragedy of exile becomes prominent in her case; hers' is the tragedy of a woman who has come to live in exile with her husband after marriage. Mrs. Sen is rooted in her ancestral culture, suddenly finds the usual cultural support missing in the new space. Accustomed to a community life style in the homeland, Mrs. Sen decides to baby sit at her own home in United States in order to adjust with the highly individualistic new world. She tries to recreate India in her small apartment through practicing her own culture and tradition, such as cooking and eating fish as a favourite dish as in Calcutta and dressing and arranging her home in a typical Bengali pattern. She finds it very hard and difficult to follow the ways and customs of United States but she cannot escape the fact that "Everything is there [in India]" (IOM 128). The thing she misses most is community feeling that is absent in United States. Love for absolute privacy and silence in the American neighbourhood stands in the sharp contrast with the community feeling in India. She lives only for two things that make her happy in America: letters from homeland and whole fresh fish from sea. Mrs. Sen is homesick and she longs and yearns for home, that is, India and in particular Calcutta. The place where she lives now is just

an apartment for her, a house but not home which she feels is in Calcutta, surrounded by well-wishers with the memories and repeated references to the home that she has left behind at Calcutta heightens her sense of loneliness. Mrs. Sen perpetuates the differences between the past and the present and tries to define the present invariably as the other.

Similarly, in Chitra Banerjee Divakaruni's *The Unknown Errors of Our Lives*, "Mrs. Dutta writes a letter", is about a traditional Bengali widow who migrates to America in order to stay with her son's family. She finds it very difficult to adjust herself in the new location and even, finds it strange to sleep on the mattress provided to her and operate the machines there to which she was not used to it earlier. Nostalgia and memory play dominant role in her life and she keeps remembering her life and time spent in India, whenever she finds uneasiness there. Mrs. Dutta being an outsider in the family of her son, her daughter-in-law is another hindrance to her, in their participation of American dream, and as she discovers that her old-fashioned ways are an embarrassment to her daughter-in-law and decides to go back to Calcutta. She wants all this to communicate to her friend and neighbour in India by writing a letter. But, she mentally notes down repeatedly what she intends to write to her friend in India. In these mind-letters, she tries to convince her friend that she is happy in America. But, at the end of the story, she actually writes a letter: "I am no longer sure what happiness is. Perhaps we can figure it out together...in your downstairs flat" (UEOL 33-34). Here we can notice the fatal experience of an old woman.

Here we notice the similarities in both the cases in the stories of these writers, as we see the fate and condition of life in America of both women Mrs. Sen and Mrs. Dutta is similar as they feel uncomfortable both physically and psychologically and their desire and yearning of home continues on daily routine with their memories. As in the case of Mrs. Sen, She is a newly married and in the case of Mrs. Dutta, She is a widow. Both are religious and traditional in their approach to life. They seem to lead the life in a kind of struggle as though they are caught in a web and they want to escape from it immediately. America seems to both a land of uneasiness and frustration.

This remembrance is typical of the victims of diaspora to whom the 'original' home is no longer available. As it is known, 'home' connotates security, care, love, and a sense of belonging above all. It is inextricably connected with one's identity by belonging to a 'home' or losing a 'home' (Mc Leod 211). For them this is not merely a geographical dislocation but a social, cultural, psychological and even emotional, uprootedness causing a deep sense of alienation, segregation and utter loneliness forcing them to a marginal existence. Rushdie writes that "our physical alienation from

India almost inevitably means that we will not be capable of reclaiming precisely the thing that we lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, India of the mind"(10). In this formulation, home becomes primarily a mental construct built from the incomplete odds and ends of memory that survive from the past. It exists in a fractured discontinuous relationship with the present. We can argue that the migrant occupies a displaced position. The imagination becomes more and more the primary location of home but the mind is notoriously unreliable and capricious.

In almost all the stories there is a longing for the native land, the life led at home before their migration to the United States. The home culture is not only a shaping force for them, they take it as an element for their biological and spiritual growth it is not only a residential space but also a psychic construct that fashions the identity and affiliation of the self. Their diasporic existence highlights their acute sense of loss, pain and nostalgia for the native land, its people and culture, and heightens their feelings of alienation at times and at deep despair.

The home becomes imaginary only in the minds of these people and the same time the relationship in the family gets changed due to the new society. The diasporic characters continue to survive in the alien society in America with their past memories and with the difficulties in assimilation and they lead their lives with an optimistic attitude. Living with their existential realities they continue their ceaseless struggle in a different culture, and in search of new possibilities and quest for identity they acquire a hybrid culture which is devoid of love, truth and faith.

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11

Philosophical Study of Traditional and Modern Values in the Works of Annie Besant

Ramesh N.

Annie Wood was her name at birth. She was born to William Wood and Emily Morris, in London, on the 1 of October, 1847. She used to stay at at 2 Fish Street Hill. She inherited English and Irish blood—her father William Burton Persee Wood being English and her mother Emily purely Irish. Infact she was rather proud of her Irish lineage as illustrated from her observations in her Autobiography" three quarters of my blood and all my heart was Irish."

Her father was a doctor. Her birth in a middle class family showed her the true face of life. A Five-year old girl had to suffer the separation after her father's death. The penniless plight of the moments she spent taught her the bitter truth of life. Running a Boys' Boarding House at Harrow was the source of income for their family. Thus their single parent family had passed through pangs of livelihood at the tender age. Owing to the inability of her mother to take care of her child properly, she was successful in persuading one of her friends named Ellen Marryat to take the responsibility of upbringing young Annie and to make her a good educated lady

Dr. Annie Besant had the clairvoyant, spiritual and occult powers. She served India in the position of President of the Theosophical Society for twenty-six years. Her selfless service was glorious. Annie Besant died at the Theosophical Society at Adyar on September 20, 1933. She was revered by her well-wishers

She was the lady from London who served in India in the position of the Second President of The Theosophical Society. She had earned the

noble nomenclature of 'The Diamond Soul' for her virtuous traits of her divine personality in the field of spirituality. She was an outstanding educationist, writer, a Champion who struggled for freedom of humanity, an orator who could attract large audiences.

In 1901, she delivered a series of lectures; they compiled in the form of a book entitled 'Ancient Ideals in Modern Life'. She reiterated that Ancient Hinduism religion had to be refined. Traditional practices like child marriage, sub-classification of the caste system had to be reconstructed. She wrote profusely on western ways of life and the Hindu religion that fits well to the modern generation. Annie Besant emphasized the freedom of the Indian women. Indian Mythology bears witness to the virginity of the ancient Indian woman. She realized that there should be a constructive change in the status quo of an Indian woman.

Her literature comprises of countless speeches, lectures, travelogues, books on Vedic philosophy, Yoga, interpretations of the spiritual content written in Sanskrit. Her approach to the subject of her book is expressed in the preface or introduction written by herself. She puts the intended message or matter of the book or article in simple English.

The Seven Principles of Man

The Seven number is significant the teachings of theosophy. It reveals innumerable mysteries of nature. A special feature of theosophy is that it holds the concept that every number has certain significance. In the evolution of the universe also the number seven carries some latent value. It is the root cause of all creation by God. The number may refer to any physical element or to the spiritual factor. There are seven layers of the human skin. There are seven notes in music also. The seven colours form the sunlight. In numerology also, the number seven is taken as auspicious.

Her analysis of the human existence into seven principles is a contribution to the domains of literature philosophy and psychology. It is better to go through all the principles so as to know the stages of the form and formation.

Annie Besant has chosen the multidisciplinary aspect of the human life created by God. This book brings out the significant perspectives of the human personality studied through body, mind and soul.

One can easily analyze and study the development of human life as a fusion of many elements. She has elaborately elucidated how the three components of man's life-cycle. An added factor about her investigation and study are that she has reached the pinnacle of knowledge about how man can conceive the future and past of anyone with the help of clairvoyance.

India has to be grateful to Dr. Annie Besant for her selfless service in all fields. It was she who stood firm-footed for Self Rule for Indians. Her active part in Indian politics started from 1913. She had well organized strategies for the attainment of freedom. Her attitude in the approach was to create awareness among Indians about their Self-respect so that renaissance could bring about constructive changes in India.

She settled in India as if it was her motherland and served the soil to her last breath. She suffered and struggled for the sake of some of the major causes like family planning, suffrage of the Indian women, formation of Trade Unions, Home Rule. Her literary work 'England, India and Afghanistan' which attacked the British Imperialism. She controlled and fulfilled her wish by writing editorials. She was stuffed with all the qualities of a good writer, orator and editor. She had three publications to express herself; she wrote profusely on the political issues discovered during the pre-independence period.

Conclusion

Her hard work and ardent intention revels that Annie Besant achieved tremendous success through the Theosophical Society of India. She was a great leader, politician, speaker, reformer, educationist, philanthropist and a spiritual aspirant. She was in India from 1893 to 1933 and during her stay here, she spent her nights and days for the betterment of the Indians. Indian history is incomplete without the mentioning of the name of Dr. Annie Besant who selflessly served India. Her life was a life of sacrifices. She was an English woman but dedicated half of her life for the cause of Indian welfare and she was the lady who reminded us of our legacy, cultural heritage and the significance of Indian Spiritual philosophy.

Her desire was to see India in the ambience of freedom. She wanted Indians to uphold their Indian traditions that mark the gist of India. Her love for India was selfless, her wisdom in the field of spirituality, her skill of oratory, her empathy for human beings have paved ways to attract peoples of the world.

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12

Contribution of Tribals to Indian Society through Art, Music and Sports

Mrs. Gayatri G.

Abstract

The tribal culture of India has considered from the mainstream of Indian culture and thought. But when we look at history, it's different. In fact, aboriginal traditions and practices have influenced various aspects of Indian culture and civilization. They were the earliest among the present inhabitants of the country. Tribal people come from vastly different backgrounds. They have some deep beliefs and practices which characterize most tribal people. Tribal people live in the forest hills and naturally isolated regions known as a rule by different names that is, either people of forest and hill or the original inhabitants. When we come to know the tribal history, we know that the tribal people are an integral part of Indian civilization. Their lives are inseparable and interwoven with nature. They worship nature and believe that all life on Earth is inter related. Tribal society has deep respect for all life forms including plants. The aborigines of the Indian sub-continent do not form a uniform race. Initially, the tribes were nomadic hunter gatherers, they slowly transformed to shifting cultivation and finally to a settled life. Tribes form self sufficient economic units. Various elements in the ancient civilizations of India were contributed by the tribal people. Tribal people are gifted artists. Their handicrafts, sturdy pottery and embroidery found a ready market in the non tribal areas. The tribal people had a rich oral tradition where stories and beliefs were handed down orally from generation to generation. Tribal societies are usually egalitarian which they believe in the equality of all members.

Keywords: Culture, Oral tradition, Development, Contributions

Introduction

Every land has its indigenous people. The indigenous settlers are termed as aborigines and their communities as tribes. For many years aborigines or tribal people lived cut off from the society. Their secluded lives led to preservation of their social, religious, and cultural practices. Many of them also retained their distinctive languages. In tribal India, a tribe is definitely a territorial group, a tribe has a traditional territory and emigrants always refer to it as their home. All members of a tribe are not kin of each other, but within every Indian tribe kinship operates as a strong associative, regulative and integrating principle. The consequence is tribal endogamy and the division of a tribe into clans and sub-clans and so on. In India for thousands of years, primitive tribes persisted in forests and hills without having any contacts with the non tribal people. Anthropologists lived among tribes for several years and understood their culture and customs that historians could piece together their pasts.

According to I.M. Lewis, ideally, tribal societies are small in scale are restricted in the spatial and temporal range of their social, legal, and political relations and posses a morality, a religion and world view of corresponding dimensions. Characteristically too, tribal language are unwritten and the extent of communication both in time and space is inevitably narrow. At the same time, tribal societies exhibit a remarkable economy of design and have a compactness and self sufficiency lacking in modern society.

Aborigines revere nature and believe that there is life in everything around them. Various tribes have different gods. Some believe in a formless creator who lives in clouds. In central India, the tribe's religion revolves around the sacred grove which functions as a place of worship. Even in Vedic literature there are references to people who were different in physical appearance, who worshipped strange gods. Aborigines have their own personal identity, as they have their own language, religion, festivals, cuisine, dance and music. They are also classified based on the language, race, and region. The linguistic classification of the tribal people, three speech families Dravidian, Austro-Asiatic, Tibeto-Chinese. Dravidian speech family inhabit the middle and southern India. The most developed languages of Dravidian family are Tamil, Telugu, Kannada and Malayam. Gond tribals occupy a place among tribal speeches, the speeches of Toda, Paliya, Chenchu, Irula and Kadar, Korawa, Oraon, Malto or Maler, Kui, Kandhi come under Dravidian speech family. The Santhal speech of Bengal, Mundas, Kharia, Bhumij are other speeches of Bihar included in Austro-Asiatic. The tibeto-chinese speech spoken by the tribals of mangol race. The tribal people of Assam, Meghalaya and other parts of north east India belong to this group.

The tribes have retained their separate social identity and on the whole, can be regarded as comparatively isolated and economically backward, they have been placed under the category scheduled tribes. Various elements in the ancient civilization of India were contributed by the tribals. It is believed they were earliest among the present inhabitants of the country. The main cultures and races of the times are Gonds, Bhils, Ahoms, Gujjars, Santhals and badagas.

The ancient and epic literatures, the Vedas, the puranas, the Ramayana and the Mahabharatha present good accounts about the tribal people of India. All these emphasize that India is inhabited by several types of tribes. The epics Ramayana tells us about some tribal people. It endorses that there were only two groups of people- the Aryans and the non-Aryans. Among the non-Aryans the important tribes were the Rakshasas and the vanaras, being the aboriginal tribes of the Deccan. The other tribes were the Nishadas, the Gardhrajas, the Sabaras the Yaksas and the Nagas. The vanaras were regarded as the non-Aryan hill tribes of southern India. The Nishadas chief Guha helped Ram to cross the river Ganga. They are believed to have formed the submerged by the culture of the kosala Pradesh. The Gridhas or the suparnas were some of the Indian nomadic tribes of the Ramayana age who were called after the names of birds as their habit of migration. The reference of Sabari in the Ramayana was a devotee of Ram as she belonged to tribe of sabaras. The kols of middle India regard Sabari as their mother. The Mahabharata also involves some tribes. Ekalavya was one of the Nishadas tribe appear in Mahabharata. The comparison of Mundas to the Danavas in the Mahabharata would seem to indicate that the reference was to aboriginal people with the name of Mundas.

Every community has its own way to meet its basic needs for the existence of its members failing which they are threatened with extinction. Nature itself takes the priority which fulfills their needs that is in their own way depending on their customs, traditions and demographic structure etc. tribal people with natural surroundings have developed different process to meet their ends.

- The tribes live by hunting in forests, earn their livelihood through collection of edible roots and fruits, hunting and fishing. These types of tribal people are found in southern India. The Chenchus, Kadar, Malapatram and Karumba, Paliyan, onge, Jarwa are some of the important tribes of southern India.
- Some of the tribal groups slowly learnt cultivation. They used to do shifting cultivation on hilly or mountainous regions of north eastern and central India. This type of agriculture is different from the traditional way of cultivation. The aborigines of Assam,

Meghalaya, Arunachal Pradesh, Mizoram, Manipur and Tripura grow the crops through shifting cultivation.

- Some of the tribal people who have contacts with the non tribal people have taken regular type of agriculture on plain land as means of their livelihood. The way of techniques they used in cultivation same as peasants. Among the numerically big tribes Oraon, Munda, Ho and Santhals are successful in cultivation.
- The Pastoral tribes like Toda of Nilgiri hills, Gaddi, Bakrawal of Himachal Pradesh, Nageshia of Madhya Pradesh, Maldhan of Gujarat are of north India and some of southern India belong to this group. The Pastoral tribes trade in milk. Some of them rear cattle like sheep and goats and sold them in the markets.
- Most of the Indian tribal people are artists. As they earn their livelihood through cottage industries. They prepared baskets, mat making, weaving from the natural things that are available around them. They engaged in black smithy, wood works etc and supplement the needs to their neighbouring tribal and non tribal societies. The Gujjar of Kashmir and Kinnauri of Himachal Pradesh work on wood.
- Asur of Bihar and agariya of Madhya Pradesh are proficient in iron smelting, the Kolam of Maharashtra are conventional in mat weavers, the Irula of Tamil Nadu make beautiful mats and baskets on bamboo.
- The other type of tribal people earn their livelihood by performing dances, acrobatics, snake charming, etc., where they are called as folk artists. The Nut and Sapera of Uttar Pradesh belong to this type. The Mundupattu of Orissa are expert acrobats, the Kota of Tamil Nadu are snake charmers, some groups of Gonds of Madhya Pradesh are tattooers and dancers. Some of the eastern and southern India belongs to this category.

The games of tribal people are known as folk games and basically they were hunters, they prepared their own weapons such as bow & arrow, spear, axe etc. they used these weapons for striking, piercing, cutting and for defense. To keep themselves active they used to do some sort of activities to defend themselves from wild animals and attack from other group of people. The aborigines learned archery, spear throw, rope climbing, lifting heavy weights, swimming, chinidanda, lagori, chowka bara etc which are transformed and modernized games as cricket, weight lifting, javelin throw, short put, wrestling, chess and so on.

The songs of the aborigines do not follow a particular node. There are no specific lyrics for the songs they sing. They just built a song then and

there according to the situation or ritual they perform. Tribes sing songs at the time of their work in agricultural fields, household chores, fests and at celebrations like marriage, birth of a child and many more. They introduced musical instruments like flute(bansuri), drums(dhol) too and used to play them. The folk dance of the tribal people is well known. They form in groups and dance by singing a song. They dance for different celebrations for happiness and entertainment.

When we see the art of aborigines they made their shelter with bamboos and the dry leaves of trees. Artisans practicing various handicrafts are found in all tribal zones of India. Many tribal communities took handicrafts as their subsidiary occupation to supplement their income. The Saoras involve themselves in metal making, weaving, introduced pottery, made different shapes and sizes of pots and bowls for cooking too. The Korawas and the Agarias are traditionally well known iron smelters, producing tools for daily use and their techniques were crude. The Ghasis make gut from the fiber tissues of animals. The Tharus make furniture, household utensils, baskets, musical instruments, weapons, rope and mats. The Irulas make bamboo mats and baskets. The Kotas of Nilgiri hills are efficient black smiths, carpenters and potters. The Mizos, Riangs, Nagas and apatanis of north eastern region and the Saroas of Orissa are expert weavers of cloth which they sell in nearby markets. The Marias and Muria Gonds are famous for their toys and icons made of clay and metal which are marketed by various handicraft emporia in the country.

Conclusion

The contribution of the aborigines to the Indian society is enormous. The games that they used to play are modernized and modified which are being played internationally. Their contribution to music is much. The non tribal people learned or transformed the music and dance of tribals. People learned to celebrate the festivals and occasions with dance and music. They also played musical instruments, sing songs and dance for their each and every celebrations to add their happiness. Ayurveda draws on the extensive knowledge tribal people had of plants and their medicinal uses. The art and culture are major contributions of the tribal people that influenced various aspects of Indian civilization and culture. Their way of cultivation, crop rotation and their handicrafts, colourful embroidery, weaving etc influenced modern people as they also learnt to make crafts with different items and with machinery too. Their ancestor worship, religious beliefs also widespread and adopted by the non tribal people.

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13

Dalit Sensibility in *Untouchables* by Narendra Jadhav

Dr. Sarje S.K.

Abstract

Dalit literature emerged as the revolutionary literature to challenge the norms, standards and discipline of the so called mainstream Brahminical literature, aesthetic and literary theory. Dalit literature is not the literature of mere protest or negation. It aims are dismantling the existing structures of exploitation and restructuring the global society

Marathi Dalit autobiographies have been translated in to English enriching not only Indian English Literature but also the world literature of marginal. Present paper is an attempt to study the Dalit sensibility in the autobiography Untouchables by Narendra Jadhav. Damu is the central character who revolt agains the oppressive mentality of the high caste. Damu is fascinated by Dr B.R. Ambedkar's thought. The message of Dr B.R. Ambedkar had deep impact on Damu and he refuse to do his forced *Yaskar* duty.

Dalit literature is a recent new trend emerging in India. This community is neglected by cream layers people. The concept of Dalit itself suggest suppression, exploitation, oppression and humiliation. The term Dalit is synonymous with poor, helpless, needy people of India. Dalit literature is written by Dalit, on Dalit for Dalit. In many regional languages Dalit writers have expressed sensibility. But in Indian English writings quite a few have tried. Dalit sensibility is emerging as a new trend in English writings many non-Dalit writers have tried to write Dalit life, specially premchand, Mulkraj Anand, Bhisma Sahani and other, but today Dalit emerged as writers and started writing. Dalit sensibility is exposed to the outer world.

When Dalit started writing, the caste Hindus community very badly pointed individuals or on the progressive intellectuals. Other raised objections about the mode of presentation adopted by the Dalit scholars. Dalits wanted their identity. They revolted against religious suppression. Dalit literature is influenced by Dr. B.R. Ambedkar's philosophy and thoughts Dalit writers used idiolect in their writings to express their originality Devanoor Mahadeva's 'Kusumabole', Siddalingaiah's poetry, B.T. Lalita Naik and other writers used idiolect and popularized Dalit literature. The language used in Dalit writings is caste and community oriented. Hence the Dalit writers used their own terminology in literature to express their inner trauma. Dalit writers selected burning topics directly connected to the lives of poor ordinary people of India. Dalit sensibility was exposed to the outer world by Mulk Raj Anand and other writers.

We find Dalit writings as hysteric because it portrays without access of vital economic resources and bargaining powers. The Dalit have become one of the most exploited peripheral groups in the Indian society. Therefore we see agony protest in Dalit literature. The language used in the Dalit literature is not so polite and floral. The writer seems to be hysteric while expressing their pain agony and protest.

Marathi Dalit autobiography have been translated into English enriching not only in Indian literature in English but also the world literature of the marginal. Some of the Marathi Dalit autobiographies translated into English: *Upara, Outsiders* by Laxman man *Uchalya The Outer Caste* (S. Limbale), *Jin Amach The Prison We Broke* by Baly Kamble. *Ayadan The Wave of My Life* by Urmila Pawar. *Amcha Baap An Amhi, Untouchables* by Dr. Narendra Jadhav.

Present Research Paper is an attempt to Study the Rebellious Nature of Dalit and Dalit Sensibility

Objectives of the Study

1. To study rebellious nature of Dalit Mahars against the oppressive mentality of the high caste through the autobiography "untouchables".
2. To study the "untouchables" rebel against the humiliating and enslaving traditions of village duties "yeskars of mahars.
3. To study how Dalit fascinated by Dr. B.R. Ambedkar's thoughts.

Methdology : Critical analysis method is used to study.

Significance : Presents topic directly connected to the life of Dalit in India and Dalit sensibility is exposed to the outer world.

Untouchables by Dr. Narenda Jadhav presents an account of three generation of his family members. The book is divided into four chapters

up against bondage towards freedom, the struggle making of the second generation. The first chapter depicts the central characters of the book 'Damu'. Damu is rebellious by nature who revolts against the oppressive mentality of the high caste Damu is Dalit but inspired by Dr. B.R. Ambedkar, he stands up against the tyranny of the caste system. Damu—Damodar Jadhav, was born at ozar a small village in Nasik, Maharashtra, he belongs to Mahar community; his father Runjaji did 'yeskar' duty (village duty assigned to mahars). After Runjaji's death it is Damu's turn to perform the 'yeskar' duty at ozar village. The nature of 'yeskar' duty is to attend whenever any senior officer visot the village and run in front of the horse, altering thr villagers about the arriving of the honourable person . 'Mahars' are the village servants, they don't have traditional duties and survive on doing odd jobs for the high caste. He would announce deaths and tend to carcasses of cattle. As per kuikarni the duty of veskar:

> The general duty of Gaonki Mahars was to obey the Gaon Veskar/ Taral in finding Mahars for conveying the baggage of travelers and government officers, who find for them fodder, fuel and pickets. Their village duties were to be generally on the alert to furnish a guard of watchmen at night, to remove the dead cattle, the skins of which were their perquisites. The Patils as a mark of dignity, did not allow the Mahars the skins of their dead cattle, but in lieu of their service of skinning, they gave them a small quantity of grain. This is one of the Mahar huks known as "Ghata" or "Hat Dhone" or washing of hands. They were required to run errands as instructed by the Taral/Veskar for Watandars and Mirasdars. (Kulkarni, p. 54)

When Damu is called upon to do this duty , he is upset to carry out such a humiliating task. 'How dare they expect me to go accept the ghondi!

The 'ghondi' is a black woollen blanket and the staff that 'yeskar' carriers, are passed on ritually for generations. Sonu his wife cannot understand as why her husband is refusing 'yeskar' duty. Damu says angrily:

> "Soney, you will remain foolish forever, can you imagine me going from house to house, khocking the ground with the jingling stick and begging for baluta? can you see ypurself eating the stale, half eaten food doled out as baluta?" (Jadhav, p. 31)

> "Do you know what the upper castes say when they throw the baluta, Take all our evils away as you take this food. Go take the food away... better in your stomach than in the garbage we would probably treat dogs with more dignity. (Jadhav, p. 31)

Damu is fascinated by Dr. B.R. Ambedkar's call to refuse doing 'yeskar duty' he ask sonu:

> How can I participate in Dr. B.R. Ambedkar's movement to reclaim dignity for our people and support these inhuman traditions. (Jadhav, p. 31)

Damu's Mother angrily shouts at him:

> "Damu do you have any shame"... "do you want to tarnish the vome of our family... untill today no one has ever refused the ghondi (yeskar duty). A true 'Mahar' would die before shirking his responsibility (Jadhav, p. 31)

Damu cannot refuse his yekar duty after that Damu starts doing his yeskar duty after the forced duties and day's toiling they are given baluta as a remuneration of their work. He is deputed to guard a dead body floating in the broken well by the mangrove. Damu is tried and hungry and he wants to go home as he is looking forward for some hot tea and 'bhakris' home made millet bread, then a policeman comes looking for him. The policeman shouts:

> "Damu Mahar, I have been looking everywhere for you where you have been wandering, you son of a bitch" (Jadhav, p. 7)

The constable orders Damu to sit guarding the deady body till the fauzdar inspect and write a report . Damu guards the dead body the whole day and night next day fuazdar order Damu to take the corpse out of the well Damu refused to do so as the dead body is of a women from the high caste. If a mahar touches the corpse it would be a sacrilege. The fauzdar gives a blow of his whiplash landing on his body Damu cries:

> I will die but I will not down before you, come on, beat me all you and kill me, let the whole world know that a helpless. Mahar was killed doing his yeskar's duty see the entire village is witnessing your atrocities. (Jadhav, p. 23)

In bloodied state, Damu staggers away. At home he receive scolding from his cousin, Raghoji, as he had broken the tradition of the yeskar duty of mahar but Damu is admant a cries:

> "What kind of a tradition is this that treat mahar worse than cat and dogs? I spit on these I human tradition, I am not going to a bride by such tradition. I am a man of dignity and I will not go from house to house begging for Baluta what will you do? Kill me? (Jadhav, p. 24)

Damu express agony while explaining *baluta*:

> "I cant take it anymore, soney, I cant take it, we must have self respect we must have dignity, how can I take to begging from door to door? Baluta is our reight they proudly claim! My foot! I don't want rights as a dog. I want my human rights" (Jadhav, p. 33)

Damu's action are ture to the teaching of Babashaeb Ambedkar. Damu participated in the *"mahar satyagraha"* for opening the 'chaudar' thank for the untouchables in the year 1927. On March 19, 1927 Damu goes to Mahar's town near Mumbai to take part in the historic movement led by Dr. B.R. Ambedkar. Ten Thousands of people had assembled. It is on this day Dr. B.R. Ambedkar urged the untouchables to rebel against the humiliating and enslaving tradition of village duties of *'yeskar.' It is utterly disgrateful to sell your rights for a few crumbs of bread we will achieve self elevation only if we learn self help and gain self knowledge (Jadhav p. 37).*

Damu participates in yeola conference of October 1936 of Dr. B.R. Ambedkar, Dr. B.R. Ambedkar speech sent shock waves through out the country because he announced *"I was born in a hindu untouchables but I will not die a hindu" (Dr. B.R. Ambedker)*

Dr. B.R. Ambedkar said that religion is for man and not man for religion that does not recognize untouchables as human beings, treats them worse than animals, refuses to give them water from public well, is not worthy, of being called a religion. The message of Dr. B.R. Ambedkar had a deep impact on Damu, Damu declare at his home that the family would convert to Buddhism along with Dr. B.R. Ambedkar.

Thus, Damu does not have any regret of refusing 'yeskar' duty. He has proved to the entire village that Untouchables do not have to accept everything handed out to them. They could fight against injustice.

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14

Customs and Beliefs of Myasabeda Tribe in Karnataka: A Socio-Cultural Perspective

Godlaiah

It observed the roots of Beda community in great epics like Ramayana and Mahabharata. Beda community is basically Dravidian tribe, this community is called "Nayaka, Beda, berada, Nayakana and thalavara etc. But this community has two main branches these are. (1) Myasa nayaka (2) Urunayaka. Myasabeda were basically nomads they came to Karnataka from Srishailam of Andhra Pradesh across the river Thungabhadra. More than 3 lakh Myasabedas are there in Chitradurga district of Karnataka and their mother tongue is kannada but predominately influenced by regional dialect telugu plays a crucial roal in the language of Myasabeda clan because of polonged influence of regional dialect but language is as not moderate and smooth compare to original form.

In Myasamandala community there are 12 ark gods they are worshiping these god with lot of intense respect and devotion. 'Beeves of god' and 'Kilari' systems are very curious customs, while very pious and emotional attachment they worship at the time of festivals. The community people called 'Beeves of God' as mutthaiahs, mutthaiahs means ancestors, they believed that their ancestors and forefathers are born as beeves, given respect and worshipping them as 'God'.

Objectives: To understand the origin and social heritage of the Myasabedas. To know the major religious belief of the community. To trace out the origin of Kilari system and practice. In the end few importance of the study is to be given.

Methodology: Interview method has used. The secondary source of data also have been collected through research based articles, These are books and journals, etc.

Theme: They are imprinting 3 types of reals on beeves, beeves are the central attraction in all the fairs and festivals. Worshipping of "Beeves of god" has very systematical customs. A 16 years old boy is chosen to look after them 'beeves' by inherit, and imprint a seal on his back to become kilari. Kilari is a man who look after Beeves of god and worship them in all pious and fear of god. These killaries is to be very strict and clear in nature and life style. They should follow the rules and customs, which are framed by Myasa Mandala. They are leading their lives by the offerings given by devotees of god.

Conclusion: Kilaris are playing an important role in Myasamandala community. Their cultural traits and practices should be protected and sustainable forever.

Introduction: The tribal communities represent an important social category of Indian social structure. The tribal people who are regarded as the earliest among the present inhabitants of India have survived here with their unchanging ways of life for centuries. Many of them are still in a primitive stage and are far from the impact of modern civilization. They are very often referred to as tribals, primitives, adivasis, hill tribes, vanavasis, aranyavasis, and so on. The tribal population in India, according to the 1991 census was 67.76 million. This was almost equal to the population of Brittan. At present India has the second largest tribal population in the world next only to Africa. Tribes in India are spread over the length and breadth of the country.

India is a home of the largest number of tribes in the world. Although there are 705 tribal communities in India, only 258 communities have been notified as tribes. ST as a category of India's population, constituting 8.6 percent of her total population (Census, 2011), is "varied in terms of socio-economic and political development (Sharma: 2007).

Southern Zone of India few states include Andhra Pradesh, Tamilunadu, Karnataka, Kerala and the two union territories: Andaman and Nicobar Island and Lakshadeep. The tribals of this zone are regarded as the most ancient inhabitants of India. This zone consists of the tribes like chenchu, Kota, Kurumba, Badaga, Toda, Kadar, Malayan, Muthuvan, Urali, Koya, Soliga, Beda, Kanikkar, Paniyan and Yerava, etc.

Meaning of the Tribe

Tribes and Scheduled Tribes: according to Oxford Advanced Learners Dictionary (2001) "Tribe means a group of people of the same race and with the same customs, language, and religion living in a particular area and often led by a chief". As these communities are presumed to constitute the oldest ethnological segment of the Indian society, the term 'Adivasis'

is used to designate this community. 'Adi' means oldest and 'vasi' means inhabitant. So the term is commonly used to designate them.

"The Scheduled Tribes" in India are generally considered to be 'Adivasis', literally meaning 'indigenous people' or 'original inhabitants', though the term 'The Scheduled Tribes' (STs) is not coterminous with the term 'Adivasis'. Scheduled Tribe is an administrative term used for purposes of 'administering' certain specific 3 constitutional privileges, protection and benefits for specific sections of people considered historically disadvantaged and 'backward'. However, this administrative term does not exactly match all the people called 'Adivasis'.

The various social scientists and organizations have used the synonyms for the word 'tribe'. They are as follows: Greensumvilder, Reslelesi, Elwine have used the word 'Aboriginal', Sucbines used the word 'Hill tribe' or 'Jungle tribe' or 'Forest tribe', Hutten used the 'Primitive tribe', Takkar Bapa used 'Adipraja' and Geriya used 'Backward Hindus'. Das and Das used the word 'Submerge humanity', ILO used the 'Indigenous', Gandhiji used the word 'Girijana' and according to 342 Act of Indian Constitution called 'Scheduled Tribe'.

Most of the definitions of tribes are confusing and vogue. Some of the definitions of the word 'tribe' are given below.

Definitions of Tribe

1. **S.C. Dube:** Tribe is an ethic category defined by real or putative descent and characteristics by corporate identity and a wide range of commonly sheared traits of culture
2. **Gillin and Gillin:** "A tribe is a group of local community which lives in a common area speaks a common dialect and follows a common culture".
3. **M.J. Perry:** A tribe can be defined as a "group speaking a common dialect and inhabiting common territory."
4. **Mujumdar:** (1958) "A tribe is a collection of families or groups of families bearing a common name, member of which occupy the same territory, speaks the same language and observe certain taboos regarding marriage, profession or occupation. A tribe is ordinarily an endogenous unit, is a political unit in the sense that the tribal society owning a political organization of its own.

The present paper deals about the customs and beliefs among Myasabeda Tribe in Border Areas of Karnataka and Andhra: A Socio-cultural Perspective. This region declared by Govt. of India as socio-economically, educationally backwarded. This study touches upon their customs, practices and beliefs etc. The major communities prevailing here

such as Beda, Golla, Lambani, Kadu kurubas and so on. Who are intimately associated with the local forests.

Methodology: The data has been collected through secondary source such as research based articles, books and journals etc.

Objectives:

- To understand the origin and social heritage of the Myasabedas.
- To know the major religious belief of the community.
- To understand the Kilari system and practice.

In the end few importance of the study is to be given.

Bedas

Beda community is a very old and culturally rich community, there is evidence in great epics of India. Ramayana and Mahabharata about bedas. There are many stories and folk tales we can found about this community.

The name 'Beda' is said to have been derived from the Sanskrit word "Vyadha" meaning a hunter and indicates their original occupation (Yajurveda, 16-17). The word 'Beda' is also derived from the Urdu word 'Bedar' which means be+Dar = without-fear.

In Kannada language the term 'Bedar' means Adivasis or hilly people with hunting as their occupation. Bedar community is also called as 'Valmiki' tribe, 'Balmiki' tribe or 'Beda' tribe. They were now grouped under the Scheduled Tribes in Constitution of India. Bedar, Bendar, Berad- The great hunting and agricultural tribe of the Karnataka, identical with the Boyas of Telangana and the Rayalsima of the Maharashtra. They call themselves Kannayanamakkalu, "descendants of Kanayam", Dhorimkulam "children of chiefs" and Valmika Kshatriyas "Kshatriyas descended from Valmiki". They are a wild and fierce looking people, of coarse features and dark complexion and bear an evil reputation as highway robbers and dakaits. Their predatory habits have been greatly repressed, and they are now largely employed as village watchmen (Hassan, 1920). The Bedar tribal community can be found in several places of Karnataka. They are also known as Beda, Berad, Boya, Bendar, Berar, Burar, Ramoshi, Talwar, Byadar, and Valmiki. The word 'bedar' has an etymological significance. The word has been derived from the word bed or bedaru, which signifies a hunter. The ancestors of Bedar tribes were the Pindaris. However, some claim that their ancestors were Tirole Kunbis. The origin of the name of the tribe is not properly known. It is said that the meaning of the term bedar is without fear. Bedar community people are brave and as such, many of the rulers have given higher posts in their army to Bedar people. Even many of the rulers were also ruled different parts of Karnataka since ancient age to independence.

Their main professions of Bedas are haunting, cultivating and roaming one place to another place by taking goddess 'Durga' and that is how they collect their bread and butter. They produce agricultural crops, selling these for either in cash or in kind. By did it of hard labour they would earn enough to pull on well besides working in coolie or cultivating.

It is observed the hoorness of Beda community in great epics like Ramayana and Mahabharata. Beda community is basically Dravidian tribe, This community is very often called as "nayaka, Beda, barada, Nayakana and thalavara etc. in different areas. But this community has two main branches these are: 1. Myasanayaka 2. Urunayaka.

Myasabeda

Our knowledge about the origin and subsequent history of the Myasabeda's is vague. However, their story of glory and decline can be reconstructed. The invention of script and the commencement of written records are helpful in this regard.

It is said that Myasabeda were basically nomads they came to Karnataka from Srishailam of Andhra Pradesh across the river Thungabhadra. More than 3 lakh myasabedas are there in Chitradurga district of Karnataka and their mother tongue is kannada but predominately influenced by regional dialect telugu plays a crucial roal in the language of Myasabeda clan because of polonged influence of regional dialect but language is as not moderate and smooth compare to original form.

In Myasamandala there are 12 ark gods they worshiping these gods with lot of respect and devotion. 'Beeves of god' and 'kilari' systems and customs are very pious and emotional. The community people called 'beeves of god' as mutthaiahs, mutthaiahs means ancestors, they believed that their ancestors and forefathers are born as beeves, given respect and worshipping them as 'god'.

Bedas are continuing then one of the oldest professions of man, haunting including animal husbandry. They are called in many names as Nayaka, Beda, beroda, Nayakda, Thalavara, but they mainly found in 2 branches, these are 1. Mysanayaka 2. Urunayaka

In this present write up we are going to contemplate about Myasabedas religious belifes and practices especially "godsbeeves" before it we have to know about the origion of the word "beda" and heritage.

Origion of the word Myasabeda

There are many opinion and views of scholars and critics about the origin of the word 'Beda' some said that Beda word as parallel meaning to Sanskrit word 'Vyadha', which means hunter, Archer, Barbarian etc. Myasa word originated from kannada word 'meyisa' so, who were

following animal husbandry and hunting as their profession and culture they were called as 'Myasabedas'. (original and main profession of Myasabeda's was hunting) Originally Myasabeda's were hunting cultured community. Some nayakas were oppointed as the security of the village they are called as "thalavaras or Urunayakas".

The word 'mayisa' means 'depasture', so they were called as Myasabedas, scholars said that, Myasabedas were migrating from place to place by depasture their veterinary. Now also we can see that Myasabeda engaging in hunting during'yugadi' festival as it's their inherit profession.

Origin and Heritage of Myasabedas

There are different opinions among scholars and critics about the origin and heritage of Myasabedas. Some pointed out that, Myasabedas had come to Karnataka from North India. In pre-vedas period Myasabedas were belived to live near the riverbank of Gondaka in Nepala, as they were migrating from place to place they reached vindhya regions before Aryans entered India. Few groups of Mysabedas builted houses and settled on bank of river Ganga. They started using beeves for agriculture and migration. Beeves were their vehicles and were bedas first pets. Beeves were very intimate and lovely animals to Myasabedas and in due course they started worshiping beeves.

Some scholars said that Myasabeda's came from Sreeshaila of Andrapradesh, across Thungabadra River to Karnataka, many evidences we can find to prove this.

Original profession of Myasabeda's was hunting then they started animal husbandry. Bisically Bedas were nomads, when they were settled-down in river banks, they started worshiping sun, moon and animism, and they gave first priority to sun god till today.

When Aryans invaded, these tribal communities scattered and went away, wherever they wished. At that time, one of the groups of Bedas came to south India and settled in shreeshaila, kadiri, tirupathi, yarramala, of Andrapradesh, Ahobila of Tamilnadu and keral lankadri rigions.

Bedas and boya themselves called as 'adavichancharu, kaduchancharu' who were settled in Andrapradesh region professionally hunters and depasture animals were started living in nallamalai forests. When lord Narasimha swamy in his ferocious form killed Hiranya kashyapa and angry over the word, saw chanchu laxmi, who belongs to Adavi chanchalas community and married her. Bedas, who are living across, Andrapradesh, Kerala, Karnataka, and Tamilnad, are believed to be the lineage of chanchu laxmi and lord Narasimhaswamy.

Some scholars opinioned that by the effect of natural calamities and Muslims invade, Bedas, who were living in Andrapradesh were migrated

to other states. At that time Shuklamallinayaka Danasalamma's 7 children were suryaraja, Gyarabaiyapparaja, kanakaraja, dharma Thippedaraja, Bhanukoteraja, Goorlubaiyamma, peddakkaRayamma, came to Karnataka and settle dowm in Naykanahatti, in present challakere taluk of Chitradurga district. At present their settlement can be seen in the sorroundings of Nagara katte near lord thipperudraswamy's temple, Challakere taluk.

Geographical Distribution

Beda-community is the 4th largest tribal community in Karnataka but their all round development is very less. We can find it proved myasabedas in chitradurga, Bellary, Davanagere districts of Karnataka and karnool and Ananthapura districts of Andrapradesh. Only in chitradurga districts, more than threelakhs myasabedas are there. As Davanagere, Ballary, Ananthpura are neighboring and boarder districts of chitradurga. Myasa Bedas "12 Ark gods" are also spread in these districts. In ta luks like Challakere, Molakalmuru, Chitradurga, Jagalooru, Kudligi, and Rayadurga, where 12 ark gods worshipped by Myasabedas. We can found large number of Myasabedas, Myasabedas originated from Andrapradesh, so their mother tongue is kannada but predominately influenced by regional dialect telugu plays a crucial roal in the language of Myasabeda clan because of polonged influence of regional dialect but language is as not moderate and smooth compare to original form.

Customs and Beliefs: They are imprinting 3 types of reals on beeves, beeves are the central attraction in all the fairs and festivals. Worshipping of "beeves of god "has very systematical customs. A 16 years old boy is chosen to look after them' beeves' by in herit, and imprint a seal on his back to become kilari. Kilari is a man who look after Beeves of god and worship them in all pious and fear of god. These killaries is to be very strict and clear in nature and life style. They should follow the rules and customs, which are framed by Myasamandala. They are leading their lives by the offerings given by devotees of god.

God's Beeves

Myasabedas, who setteldown near Nayakanahatty depasture 2 padis (padi means group of god beeves) one padi is (obna kalla) vishu kampala which is believed to be given by lord Srikrishna, this kampala was called as Mandala Nayaka kampala One is Harish padi Shiva's kana which is believed to be gifted by lard Srishaila Mallikarjuna this was called as shukla Mallinayaka's padi this is then became Nayakanahatti. They were worshiped 12 ark gods, which were given by lord Suryanarayana near Hampi.

The culture and festivity of beeves of god and Kilari's is very pious in Myasabedas, who are living brand of chitradurga district. It has numiqous and sentimental values.

Back Ground and Heritage of 'Beeves of God'

It is very common in all the communities cultur to give or to god for grale, but in Myasabeda community they give or and cow to 12 ark male gods, it is very old tradition in this community. They considere godbeeves as visible gods, and they called beeves as mutthayyas (which means forefathers/ancestors) they believed, that their ancestors are reborn as beeves and they respected the beeves as an cestrors and worshiping them.

Practices and culture of Myasabedas are gifts from the memories of their hunting, animal husbandry and agriculture. They symbolizes their grand children with their grand parents and they considered beeves as their forefathers, there fore they invites beeves to their festivals and respect them.

Myasabedas give beeves to Gods in the name of local tribal cultural heros and invites God's beeves to their form in yugadi time and offier people food and respect Kilaris (means who are looking after beeves) with new dresses and press their 'Mudre' (enscripture) to their given beeves. Mudres are 3 types, Surya, Moon and stick, only after enscripture beevesare consideres as God's beeves. 100-200 beeves are their in a group they are out of village in huts, kilaris put fire in the middle of beeves in huts and 'the ash' used as sacred thing and called as Muttigarabottu.

Fairs and festivals, are begins from God's beeves festival, eveday, people go to beeves huts and spend night their and they bring beeves to temple festival day then only fairs and festivals start after all the worships and pujas did to 'god', they arranges beeves procession as fairs or festivals last vitual.

In beginning, there are some restrictions our ladies to enter to beeves huts, now they are eradicated. Myasabeda's believed that, God's beeves are very sacred and powerful, they go and spend night in beeves hut, when they suffer from any difficulties and problems, they considere them as God's grace. In Myasabedas, if any body goes to jails, court unfortunately and if any body fishts with slippers they considered as impure. To purify them, Myasabeda's bring them to God's beeves huts and spend night there. Andifany panchayaths about fights between bedas they came to beeves hut and decide there.

'Padiya God' practiceis there in challakere and Molakalmuru taluks, Myasabeda's entire villagers with beeves and God spend 3 days in forest. Myasabeda's build, temporary temple with green leaves and some huts, arrange food facilities and all. This practice of Myasabedas shows their

rich cultural practices and tribal values. By year by year cultural practices are destroying now but to save their cultural richness, Myasabeda's practice this 'Padiya God' system. We can't find this type of sytems and practices in any other communities other than Myasabeda's.

Kilari System

Selection of Kilari and its Religious Duties

Kilari is very respected and sacred person in Myasamandala culture. In selection of kilari and god beeves they follow, very strict rituals. In selection of Kilari, Myasabedas all community elders who belong to same ark god gathered in temple and discuss about the goods and bads of person, who became kilari, he should be under 14 years. By the acceptance of all elders and leaders of Myasamandala, they select a new Kilari, and cernation as Kilari date, then put a mudre encript on the back of selected Kilari.

Life Style and Life Leadings

A person, who selected as Kilari gets sacred and pious place in Myasamandala community they respected him a lot. The life style of kilari is very peculiar and sacred, they gets both everyday early morning and do puja to beeves and he should not wear foot wears, (sandals, shoes etc) and not even complete dress, means they should not wear shirts and pants and wear always a black turban on his shoulders and has to drink water in kudike (means a pot) and has to lead a very ordinary life. They should not go to any jobs they have to lead life by the oftering of Bedas who belong to their ark god and offerings given at the time of festivals like fruits, money and new dresses. They should not eat in hotels, not in plates, which are others used, they only eat in leaves and they should not ride any vehicles. Totally he should away from luxurious lifestyles.

Duties of Kilari

Kilaris should look after God's beeves and depasture them out of the village area in forests, learn the rituals and customs of their related God and keep clean the hut of beeves and keep it as very respectable and pious place for their devotees Kilari should act as priest in beeves hut. He has to do pooja and other duties, when devoties visit there.

In festival and fair time Kilari has many duties to do, he has the complete in charge of God's beeves from begiving to ending. Doing beeves, procession, pooja and bring back beeves to hut and so on, he has to perform many duties.

Kilari as the form of God

Animal husbandry is very old profession of bedas, they followed it as their culture and tradition. Kilaris did great works from long ago some

kilaris, who killed by protecting beeves and gods are now become Gods themselves like Godripalanyaka, Jagaloru Papanayaka and others and they are the models for todays Kilaris and coming Kilaris also.

Conclusion

Kilaris are playing important role in Myasamandala community. Their cultural traits and pracices should be protected and sustained forever. 'Gods beeves' system is very strange, interesting and faculiar system. We can find only in tribal communities. Myasabedas considered God's beeves as different kinds of God's and fore-fathers. In this sytem they are following very strict life and custany because they are doing it as worship and respectable duty of their culture. It shows the rich history and culture of Myasabedas.

The government and some voluntary organizations are taking immense interest ameliorating the conditions of the weaker sections of society. To account for the various factors that led to the occupational change among the tribals Ram Shankar Singh (1986:29) observes "while scheduled tribe living in rather economic and socio-cultural isolation from the other communities, they could hardly absorb the modern changes occurring in the process of recent economic development. Thus the selection of scheduled tribe as a representative of original inhabitants of the region to test the aforesaid hypotheses may provide to be much valid a proposition. Further an understanding of the diverse socio-economic and cultural attributes of original inhabitants of a developing region and will, provide background for formulating proper plans for their development. So that challenges of regionalism can be dealt with in the proper perspective of integration in the full scale of occupational structure, economic development and social change.

Tribal welfare alone is found to be inadequate. There should be greater stress on development than on welfare. And the best expertise to do so lies with the scholars who have studied tribal life and culture and with the tribals themselves. Hence, in addition to experts, the policy makers and the administrators should take into confidence of the tribals themselves because in the ultimate analysis it is that, they know what is best for them.

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15

Tribal Identity In Indian English Fiction

V. Jadeppa

Tribal in ancient Indian Literature defines the tribals from India and African continents as the people who reside across forest area. The sources from Rig Veda, Ramayana, Mahabharata and Ramayana express that the tribals were giving importance to nature and were against to the materialistic and urban life. The word Tribe refers to traditional social community which resides in the forest region and maintains the ethics of their own culture. Many prolific Indian English fiction writers wrote many novels on tribal communities. The word Tribe also refers to Folk. The tribal identity in Indian English fiction started in early 1990s. They are addressed as indigenous people. It is known that when the United Nations decided to observe the year 1993 as the "international year of the indigenous peoples". The Indian officials declared that the Indian tribals are not indigenous peoples as defined by the United Nations. Indian officials announced that the tribals have right to self determination. All Indians are equal in every sphere. There is no separation among indigenous and civilians.

Indian fiction plays an important and vital role in giving the proper identity to the tribal community. It has been searching for the tribal identity, their culture and the existence of tribal people. They are portrayed in different dimensions and aspects in the literary scenario with respect to their customs, traditions, and regular practices of their life. It is also trying to expose the threats to the tribal community from the outsider. The ignorance and innocence of the tribal people has been exploiting by the well literate people of the nation. Many Indian fiction writers have deeper

and closer survey over the tribal people before penning for the novel over them. The most important writers who exhibited the tribe community in their fiction are Arun Joshi,Gita Mehta, Manohar mangolkar, kamala markandaya, Ruskin Bond (the short story writer), etc.

Arun Joshi's Strange Case of Billy Biswas is a strange novel which reveals the psychological trauma of Billy. The novel reveals that Billy had the experienced life from eastern culture to western culture and civilian community to elite community. But he was not passionate by any of this fashionable life. The dance of Tribal people at Bubhaneshwar made him to feel excited as well as attraction towards the tribal community. He got married from sophisticated and dignified family and got a child moreover his father was also a judge. Ultimately to say, he had every luxurious thing what a civilian had to be but nothing made him comfortable to please his life to be a civilian. The tremendous attraction towards the tribals and their culture was immense and indomitable. He joined the tribes and led the life happily by marrying the tribal girl. The best practices of the tribal people attracted him a lot and made him to feel very comfort and happy. In this novel, being a reader, we can observe that Arun Joshi is trying to show, how the outsider damage and influence their life. He is also exhibiting that tribal culture and their day to day best practices are more elite than the civilians of the nation. It is also expressed through novel that the man is confronted by self determination and the question of existence.

Kamala Markandaya's novel, The Coffer Dams through the light on aboriginal people's (as Kamala Markandaya addressed the Tirbal people in the novel) non surrendering attitude towards materialism. It also portrays how tribal people pay more attention and importance to nature than industrialisation and materialism. The story reveals that the tribal people were used to construct the dam in Malnad region. As kamala markandaya was born in Mysore and later educated in different schools of Malnad region, so she mentioned Malnad in this novel.this novel highlights the life of tribal people with the advent of modernization, racial discrimination and conflict between nature and industrialization. Bashiram, a tribal engineer, was working with Clinton for the construction of coffer dams. But he was totally different from his fellow men. Sometimes reader gets a point to his mind that the educated (especially literate) makes man to forget the human values and ethics and work for their selfish ends. Bashiram, a tribal and an engineer, falls in love with Helen and maintains physical intimacy with her. The comparative study of "Strange Case of Billy Biswas" and "The Coffer Dams" exhibits the tribes are ruined and exploited by the well literate civilian of the country. The innocence of Bashiram was exploited by Helen in 'The Coffer Dams' and Bilsia, a tribal girl were exploited by Billy Biswas in 'Strange case of Billy Biswas'.

Manohar Mangolkar is another prolific writer of Indian English Literature, who concentrated on social issues a lot. But one of the novels called The Princes deals with the tribal people and their loyalty with their maharaja. Though Manohar Mangolkar's the Princes talks about the abolishment of the maharaja's rule in the democracy, it highlights all the tribals who were kept in dark and ignorance. The innocence of the tribals is exploited bythe local rulers. Maharaja's son Abhay exclaims that the tribals are not exposed to enjoy the benefits of civilization or to have self determination. He also tells how rustic the relationship between the ruler and the tribal people around the time of independence. The king's treasury lies in Bulwara, where the tribals reside and dwell with their daily practices of life, but it is great irony that the tribals had no social awareness regarding the booty or treasury of maharaja. However maharaja accustomed to the support of tribal people. He recognised them as his great strength against the nationalists led by the Congress.

Maharaja knew that the tribals were honest and sincere in showing their loyalty towards maharaja. It is universal thought that tribals are so emotional and sentiment in the relationship and in the attachment with nature. The people with emotions and sentiments can be won very easily. Maharaja patronized the tribals and took their side of presence when he was in need of them. The tribal people as usual give their immense support for the nature but not for the construction of mills and factories around the forest areas by destroying the nature. They were fed maharaja that the rise of factories and mills would spoil or destroy their beautiful and happy life. Even they were said that they would be sold as slaves and they can't lead their wonderful life independently.

Gita Mehta's novel 'A River Sutra' is a novel which is an illustrative of tribal relationships with the society. Though Gita Mehta has directed many documentaries for BBC and NBC and worked as journalist, her many novels deal with political and social life. But 'A River Sutra' shows the weakness and exploitation of tribal people across the banks of Narmada River. A retired bureaucrat takes up the job of manager of government rest house at the bank to have peace tranquillity. But he encounters some worst incidents and situations and demands him to have close survey and solutions for the innocent people called the tribal people. The tribal literature created in non-mainstream languages has not been very recognized or available for an Indian or global audience. One of the primary reasons for this is that tribal discourse, including folktales and songs, is mainly oral in nature. Tribal cultures are predominantly oral and though there are more than ninety tribal languages in India, the majority of them do not have scripts. Although orality has been very much a part of India's cultural traditions, the dominance of the written tradition and the

introduction of printing in the nineteenth century effectively sealed the fate of many of the tribals' languages and cultures.

According to modern globalization, the tribes are given equal importance in all the aspects of regular livelihood. They are treated as normal civilians of the country. Many tribal languages now possess their own scripts or have taken recourse to the state scripts. Dalit literature started pulling the nation's attention, tribal writers also came into the limelight. During that time, the northeast was yet to flower its magic in tribal literature to the rest of India. The various tribal voices and literary works have been started making their immense presence during the last 20 years. The last two decades have established that Indian tribal literature is no longer only the folk songs and folk tales. It now embraces other complex genres, like the novel and drama. Conferences are being frequently held at Ranchi in Jharkhand and Dandi in Gujarat. In January 2008, a global conference under the title 'Chotro', dedicated to tribal literature and culture, was held at Indira Gandhi National Centre for Arts at Delhi.

16

Myth and Folklore in Wole Soyinka's *A Dance in the Forests*

Veereshwar Naik G.

Abstract

The aim of this research paper is to illustrate the myth and folklore in Wole Soyinka's *A Dance in the Forests*. It highlights the beliefs, rites and rituals, customs and traditions in light of myth and folklore of African culture. Every culture, community or country has its own unique mythology and folklore. African myths and folklore are an integral part of the Black culture.

Keywords: Myth, Folklore, Yoruba Culture, Pantheon, Rituals.

Introduction

In general myth is a story concerning with religious or cultural tradition of a community and folklore is traditions and stories of the country or community. The Oral tradition was the basis of African culture. It consisted of history, religious practices, cosmology, rituals, folktales, proverbs, riddles, games, songs, dance, magic, epic tales, myths and narratives.

A Dance in the Forests is a famous play of Wole Soyinka who is known as Father of Black Plays or the Father of Black literature. He is a playwright, poet, essayist, broadcaster, actor, director, editor, singer, composer, literary critic, researcher, lecturer, translator and political activist. He is a recipient of Nobel Prize in 1986. His contribution to literature is a unique one because he reformed the theatrical arts and skills. His weapon in his writings is that on satire. He is a proud son of Nigeria.

African myths give us an idea of how they lead their life and their views about this world, their faiths and religious rituals. It is awesome

that the world of their myths and folklore is so vast that it needs a separate treatment in the form of a research work. African mythology and folklore is like an ocean owing to the fact that it has thousands of languages, cultures, tribes, communities and traditions.

To understand and analyze myth and folklore in Soyinka's oeuvre, it is inevitable to know the meanings of some terms like *Yoruba* and *Pantheon*. The term *Yoruba* refers to a Negroid who belongs to South-west Nigeria, Benin and Togo. All the gods are collective called *Pantheon*. Yoruba is also the language of the Yoruba Trible in Africa. Wole Soyinka belongs to this tribe; so he refers to the symbols, beliefs, customs, lifestyle and philosophy of the Yoruba tribe.

A Dance in the Forests is a play written in 1960 on the memory of the Nigerian independence. The characters of the play have a great role in highlighting the motif of the play. There are different types of characters like human beings, spirits, gods and the departed souls, all these characters encompass the present and the past. Soyinka illustrates the present with the help of the past.

It is a belief in the black community that man is a sinner in this world. Spirits and gods are virtuous people. People are born selfish and vicious. Unless they get redemption from divine beings, they are mortals and they err. The gathering of the human beings does not bring any social welfare. Soyinka shifts the centre stage of the play; he brings the Forest Head to deal with the matter. The three protagonists represent the whole human community.

Soyinka shows the human frailty and attitude through these characters. And the selection of these three characters is commendable because Soyinka's presentation of the roles is appropriate to the situation. The three characters are Demoke, Rola, and Adenebi who are sinners. They are escapists. Soyinka means this when they were going away into the forest. Soyinka's characters speak volume about the beliefs of the black race. For instance, every character in the play whether in the past or the present have their own weaknesses for which they suffer and get incarnation for redemption.

In every character's life there is an event or situation which has led them to commit a crime. Soyinka has created certain situations in *A Dance in the Forests* like the warrior and his wife's story in the court of the king, Demoke's weakness, and Rola is held responsible for the death of a lovers. The incident in which sixty-five passengers were killed in plotted lorry accident. The way Soyinka employs his devices is purely African. To quote an example, The Forest Head makes Demoke, Rola, and Adenebi understand their vices. He makes them watch their past deeds so that they

could regret and repent. Soyinka has sketched the character of Adenebi in such a way that he is fickle-minded. He feels morally ashamed of himself when comes to know that Rola was whore. Adenebi says in the presence of Obaneji, Rola, Demoke: 'Two lovers in the graveyard and the sordidness of it. The whole horrible scandal. How did I ever get in your company?' (Soyinka, 23)

African people's present mainly depends on their past life and their ancestors. In the past life, the warrior had refused to wage war against the king's enemies. The present Adensebi is the court historian in the past life. The complexity of the story woven into the threads of times becomes incomprehensible to a non-African mind because these myths, legends, beliefs and rituals are peculiar to him. The feebleness of character has been focused through other characters, at times. A very good example of this is when the warrior is about to board the slave ship, Madame Tortoise extends a piece of advice towards him:

Madame Tortoise : 'Mata Kharibu is a fool. You are a man and a leader, soldier.

Have you no wished to sit where Mata Kharibu sits?

Warrior : I can't hear you Madame, I can't hear you!

Madame Tortoise : Call me by my name ...Madame Tortoise. I am the one who outlasts you all. Madame Tortoise. You are a man, I swear, I must respect you.

Warrior : Guard! Guard!

Madame Tortoise : I can save you. I can save you alone, or with your men. Choose. Choose. Why should a man be wasted? Why must be waste yourself for a fool like Kharibu? Choose, and let me be with you (Soyinka, 56). The above dialogue signifies the sins and direct men towards digging their own graves. Queen Madame Tortoise is an example for exploiting people by persuading them towards new vicious horizons. Her slandering tongue does not hesitate to say anything about her husband who is a king. She is proud of her beauty and youth which can perform miracles.

In African folklore, we find a number of tales and anecdotes that direct our attention towards how to get redeemed. Only for this reason, the Forest Head names Demoke and Rola for the vision of their present and past. Their state of mind is that they are able to admit their mistakes. They are

aware of their nakedness mirrored by the acts and actions in their life. Even the ants complain in the play that human resources are in vain.

Wole Soyinka through the Forest Head speaks at the conclusion of the play that it is man's frailty that ruins him. Births and rebirths are caused by greed and short-lived power. Man is basically a predator. Sins, vices, crimes, misdeeds, guilt and wrongdoings are common to human life. Human life is a journey which ought to bring about self-awareness, expiation and until this is achieved, there is incarnation. Life on earth can be described in a way that has two faces of the same coin. On one side, there is guilt and on the other, there is repentance. The process to accomplish redemption and salvation is only through repentance and self-awareness.

A Dance in the Forests is a play within a play; there are three types of characters in this interplay: gods, mortals and the departed souls. They have their roles in the course of the story with a distinct self-identity and self-discovery. The story begins, develops and ends. The story is marked with mythological and folkloric instances, events, references and anecdotes.

The treatment of gods in *A Dance in the Forests* shows the element of myth and folklore. Every ritual in the African life is related to the presence of a deity. A remarkable factor in African folklore is that gods are in touch with men through minor gods and at times, directly. Communication between them is common in African mythology. Gods and deities have hegemonic control over human beings. Their interference in the affairs of the people is commonplace. They even mingle with them in the guise of humans.

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17

Food as a Metaphor for Struggle in Bama's 'Karukku' and 'Sangati'

Seema S.

Food is one of the essences of life and sustenance. It serves an important social role. Out of all the significant aspects of community life food operates on a level to bond as well as to separate. It signifies social hierarchy, economic class, power and social position. Food criticism in literary studies is an important development which needs more focus and attention .Food criticism is a very potent topic to bring out realism in writing.

The paper examines two novels *Karukku and Sangati* by Bama and brings out a heart touching and assertive Dalit feminist perspective. The paper makes an analysis of the food habits of the Dalits, humiliations related to food because of caste and the significance of food as a representation of suppression and poverty. Food also acts as an important topic to address issues of gender and sexual politics as well as social dislocation in the selected novels. Food metaphors are used to characterize people and their status in society. The significance of food preparations during festivals and ceremonies are also examined.

Keywords: Food, Dalit identity, Bama, Gender Issues, Suppression

Bama is one of the most prominent contemporary Dalit woman writers. *Karukku* (1992) is an unique auto-biography by a Tamil Dalit woman. Sangati (1994) can be regarded as collective biography of the Dalit women of Bama's community. The most impressive feature of *Bama's writing* is that it is endearingly colloquial in expression and does not adhere to aesthetic representation of things as was earlier with the polished way of Dalit representations done by the commiserative writers of the upper caste.

Karakku exposes the pain and anguish of Dalit exploitation and suppression. It is also symbolic of the courage one can exhibit even when all things are at odds to bounce back and stand up for a purpose in life. As Bama herself reveals in the preface of the book *"The driving forces that shaped this book are many: Events that occurred during many stages of my life, cutting me like Karakku and making me bleed, unjust social structures that plunged me in to ignorance and left me trapped and suffocating, my own desperate urge to break, throw away and destroy these bonds, and when the chains were shattered into fragments, the blood that was split then, all these taken together." (1)*

Karukku means palmyra leaves which have sharp edges on both sides which can hurt. We see emotions of trauma, pain, resistance, protest and social change in Karukku. Bama gives several accounts of the sufferings, insults and hardships of her people. She speaks not only for herself but her entire community. Food plays a significant role in both the selected novels of Bama. It is an important aspect of their social living and acceptance of life below human dignity at the hands of the upper caste.

Bama becomes aware of her Dalit identity for the first time when she was studying in third standard. The experience is related to food; she finds the observation humorous in the beginning and narrates the incident to her brother. Bama had never heard of untouchability until then, but she had already seen, felt, experienced and been humiliated by it. She narrates several incidences which impacted her deeply about the pathetic state of the people of her community. She sees an elder from her street holding a small packet of snacks tied in a string without touching the packet. The man bows low and extends the packet to a Naicker(an upper caste man) . The Naiker opened the parcel and began eating the vadais. She finds it funny and narrates the incident to her elder brother. Her brother tells her about the caste system .He says that everybody believed that Naikers were upper caste and therefore must not touch Parayas. If they did they would be polluted. That's why the elder person had to carry the package by the string. It infuriates and disturbs her that such an important elder of their community goes off so meekly to the shops to fetch snacks and hands them over reverentially bowing and shrinking to this fellow who just sits and stuffs in his mouth. She feels so provoked and angry that she wanted to go and touch those vadais herself straight away. She reflects as to what it meant when they were called Paraya. She feels that they too were human beings and the people of her community should never do such kinds of petty errands. They should work in their fields, take home wages and leave it at that.

Both her grandmothers worked as servants', even little children of the upper caste would call them by their name and order them because they belonged to the Naicker caste. Her grandmother like all laborers' would

call the little boy ayya, master and run about to do his bidding. Even the way they were given drinking water was disheartening to watch. The Naicker woman would pour out water from a height of four feet, while her grandmother and others received and drank with cupped hands held to their mouths. Her other grandmother would go to the Naicker houses early in the morning do all the cleaning work and bring home the leftover food from the previous evening. Her grandmother would behave as if she had been handed the nectar of the gods. It was a long time before Bama realized it that her grandmother was bringing home the unwanted food that the Naikers were ready to throw away.

One day Bama herself went with her grandmother to the Naiker house, after finishing all her filthy chores she placed the vessel that she had brought with her by the side of the drain. The Naiker lady with her left over food leaned out from some distance and tipped them into her grandmother's vessel and went away. Her vessel must not touch the vessel of the old women as it would be polluted. Bama tries to protest against this, her grandmother says *"These people are the maharajas who feed us our rice without them, how will we survive? Haven't they been upper caste from generation to generation and haven't we been lower caste? Can we change this?"*(17) Listening to this Bama feels terrible at the way her people are conditioned to oppression in the name of caste and untouchability .They are exploited by the upper caste people to do all sorts of work in their houses and fields but are treated with gross disrespect and below human dignity. The way food and water is given to them and the blind acceptance of it by the Dalits clearly suggests the social conditioning and lack of awareness in the Dalits. The food they ate was the cheapest. Most of her people worked as agricultural laborers'. Life was always on the run. It was only in the evening that people cooked rice and made curry at other times it was always kuuzh, millet-porridge.

Her elder brother, who had studied M.A., consoles her and tells her that because they are born into the Paraya jati they are never given any honor, dignity or respect. He ingrains in her strongly that if they study and make progress they can throw away the indignities. He asks her to study with care and learn all she can, then people would come to her on their own accord and attach themselves to her. This has a deep impression on her mind. She studied hard in a frenzy and always stood first in her class because of this many people become her friends even though she was a paraya. She comes to see education as a means to uplift herself.

Throughout her education she finds where ever she goes there is a painful reminder of her caste in the form of untouchability. Even at school people spoke in a bad way about her caste. If ever anything went wrong they would say without hesitation, *"It must be one of the cherri children who*

did it" (18). Everyone seemed to think Harijan children were contemptible but they did not hesitate to use them for cheap labour. When she was studying in seventh standard, Bama was playing with her friends on a coconut palm which grew slantwise at a convenient angle, by chance a coconut fell at her touch. It was not even a ripe coconut just a green one without so much water in it. The next morning at the assembly the head master called her out by her name and accused her of showing the true nature as a paraya and accused her of stealing the coconut. Bama is filled with agony as she was shamed and insulted in front of all the students. She becomes an easy target as she was a paraya. People could get away making any kind of comments on them irrespective of the merit of the case.

After completing her eighth class Bama shifts to the hostel to study further. She gives an account of the Nuns commenting on the Dalit children. *"The warden sister of our hostel could not abide low caste or poor children. She'd get hold of us and scold us for no rhyme or reason. If a girl tended to be on the plump side, she'd get even worse. These people get nothing to eat at home, they come here and they grow fat, she would say publicly. When we returned to the school after the holidays, she would say look at the cheri children when they are here they eat their fill and look as round as potatoes but look at the state in which they come from home just skin and bone"* (20). The upper caste women refused to sit by the paraya girls in the bus. These constant reminders of her caste at school, at the church and at various places constantly insinuate her with the awareness about her as a paraya.

Bama put her heart and soul in educating herself and excelled at all levels but found that the casteism haunted her everywhere, be it in school, college or workplace. There would be infighting among the dalit sub communities for petty reasons, once a pallar boy was carrying ripe bananas in his cart and a paraya boy took out two or three bananas and ate them an argument ensued with exchange of foul words and a big fight followed between the two communities. Bama finds this stupid and feels that instead of staying united they fought amongst themselves and became the laughing butt of the upper castes.

Her people had to do some work to eat. It was only through toiling and without taking any account of their bodies as human flesh and blood that people of her community could survive. As soon as the children grew up to be ten or twelve of age they would go and find some way of making money until that time they would go about carrying siblings on their hips. They would even gather a few twigs and sticks and learn to boil a little gruel. It was always the girl children who had to look after all the chores at home. Their hard work was exploited by the Naiker employers. Bama says *"even though they worked so hard and suffered bodily pain, our people laughed and were cheerful .and however hard they toil, it is the same kuuzh*

everyday, the same broken grain gruel, the same watery dried fish curry. For its only when they fall asleep at night that their arms and legs are still; they seem to be at work at all other times. And they keep on working until the moment of death. It is only in this way that they can even half fill their bellies." (55)

Even the children had to get up very early in morning pour their kuuzh into their careers half asleep totter along the van climb in and go off to work. For these little children their fate was the smell of the match of the match box solution and not the smell of knowledge or learning. Life itself was a struggle even to fill their tummies, food for nurture and health was never a priority.

It is only during the celebrations for Christmas, New year, Easter and Chinnamalai festival that women soaked rice and lentils for dosai, idli, and paniyaram. It was a custom for the entire congregation at the start of the New Year to go family by family to the mother superior and the priests, carrying gifts or biscuits. Even though they had never tasted the fruit themselves they somehow went through every effort to buy the fruit for the church elders. It was expected of them too.

Whenever her father came home on leave from the army he bought a lot of things to eat: grapes, tins of biscuits, sweets, new clothes, tinned milk tinned fish, and all sorts of exotic things. Bama's family would look forward to eating all this and would be very happy. There was always plenty of good food to eat throughout the two months that he was at home. But for the rest of the time there would be nothing but kuuzh. They had rice and kuzhambu only in the evening, otherwise it was some kind of kuuzh in the morning and at midday.

On Sundays they usually had a good meal, they butchered a cow exactly at the time when they returned from the morning pusai. With their midday kuuzh they would be given a little of the meat, the meat was just boiled with a touch of salt with no spices whatsoever. In the evening there would be rice with a meat curry. On the day they were cooking meat, they came home as soon as the prayers were over at church without getting led away into anything else.

Once Bama completed her education and started to work, life became comfortable enough. She felt good to earn enough money every month to go about independently as she pleased .she could buy things that she liked, she could buy and eat whatever she liked. She realized that money could bring authority, prestige and status. Her people however hard they toiled never seemed to be able to have money in their hands. They lived on gruel every day, they wore nothing more than rags, they owned neither property nor land or even a decent house to live in. Bama says *"I realized that if only the children on my street acquired a little education and found jobs, then they could live reasonably well. But then, how are they to educate themselves?*

The struggle to fill their bellies is their main struggle, after all." (77) It was this desire to uplift her community that led her to become a nun, she wanted to sacrifice her life for her people. She wanted to live her life in a meaningful manner.

Bama first worked at a boarding school which was nominal for the sake of destitute children, but the nuns there behaved as if they were the queens and everybody else was there only to run errands for them. They could have done so much for the poor children. Instead they ate and lived in comfort and argued among themselves.

Later Bama became a Nun and joined the convent with the intention of serving the poor Dalit children. This place was a world in itself. Here the Nuns spoke a lot about lord Jesus, our lady, and the disciplines of the order. At due times they ate good meals, celebrated this holy day and that, feasted throughout the day on such occasions. There would be such a variety of good things that one had to make up one's mind on what to eat and what to forego. Bama could not even pronounce the names of the dishes. The comforts were such, if the food was like this, the building was even better. She decided to become a nun for the sake of her poor people so that she could serve them, but in time she realized that there was no real possibility of that. Always the discussion was at the level of what to prepare, what to eat, what to celebrate and how to enjoy, what to build what to break what to sell and buy. Prayers were only as a duty and they enjoyed power and status. Even here they spoke ill of the oppressed Dalit people. Bama wondered how these people could bring into being gods kingdom where there are neither high nor low. Whenever she tried to question she was intimidated with talk of 'obedience' and 'faith'.

Bama decided to leave the convent as she felt that she had lost purpose in life against a lot of convincing and opposition. After having led a sheltered life for seven eight years within the safety of the convent, eating at regular meals times and living a life of comfort she was in a position of having to endure the hardships of being alone in the outside world, and having to seek work, and even food and drink for herself. In spite of all the difficulties and pain she is happy to lead a life with a whole and honest mind. Aspects related to food become an important defining factor of the struggles and identity of the Dalits in the novel.

Sangati gives several accounts of the life of Dalit women. Bama records the strength of the Dalit women in their struggles. There is a small, joyful and assertive world of their own despite of all their difficulties. There is a practical approach devoid of exaggerations in the depiction of the difficulties of the women.

In this novel too food is an important indicant of the position of Dalits .There are several instances in the novel where there is gender oppression

related to food within the Dalit community. The women had to work even in the direst of conditions, most of the women of the paraiya street worked even on the day they were due to deliver their babies, it was inevitable as they played the prime role in getting food for their family. Even their cows and calves would die of hunger if they did not work. Most of the men spent their time and money drinking and indulging in their fancies. Women of the street led very hard lives it was the same from the time they were small infants in arms. The girl children were treated differently from boys, *"they never let the boy babies cry. If a boy baby cries, he is instantly picked up and given milk. It is not so with the girls. Even with breast feeding it is the same story; a boy is breast fed longer. With girls they wean them quickly making them to forget the breast."* (7) Bama's paatti (grand mother) was no exception to this she cared more for the grandsons than her granddaughters. If she bought anything home when she returned from work, it was always the grandsons she called first, if she brought mangoes the girls got only the skin, the stones and such. She gave the pieces of fruit to the boys and the girls had to accept as they had no other way, they picked up and ate the leftover skins. It was a rule that the women had to eat after the man in the home. Once a women called Anantamma of the west street was thrashed soundly for defying this rule. The event had become well known and was sung as a song by the children of that place.

"O Crab, Crab, my pretty little crab, who wandered through all the fields I planted, I pulled off your claws and put you on a pot, I gave the pot a boil and set it down. I waited and waited for him to come home, And began eating as came through the door. He came to hit me the, the hungry brute, He pounced at me to kill me..." (30)

The song says that the husband beat her up so much even though she was pregnant, just because she caught some crabs from the wet fields and made a curry and ate it before he came home for his meal. Even as a child when Bama and her friends played 'mothers and fathers' the girls had to always serve the mud rice to the boys first. The boys used to pull the girls by hair and hit them saying *"What sort of food is this di, without salt or anything"*(31) the girls used to accept those pretence blows, and think it was all good fun. Later for many girls those became real blows and their entire lives a hell. This incident which happened to Bama and her friends as children tells us of the imitation of the adult world as well as the 'to be' future of the young girls.

There are also some relishing descriptions of food preparations, Bama's paatti though quite old lived on her own cooked and ate her kanji. Her hot kuzhambu flavoured with dried fish was delicious. Even after she had lost her teeth whenever they butchered a cow on Sundays she bought the intestines and made a kuzhambu, they savoured it along with ragi kali.

During the time of famine it was a very difficult existence for them. Bama's mother narrates an incident *"yes in those days we used to go with our brooms and winnowing trays, dig into the ant-pits, sweep them out and bring away what we found. We sifted out the grass seeds that the ants had gathered, and found enough to feed one person in each of our families. That was the terrible famine at that time."* (82)

During the wedding feast the guests would bring a box from home to fill rice to take home. This was known as 'box rice'. They usually took this home, covered it in water, and ate it the next day. Even as they were being served, they would scoop up some rice and set it aside. Bama questions as to *"what else can people who struggle for their livelihood do?"*(85) People who were planning for wedding had to plan well ahead and save what they could from the previous harvest.

Both women and men went off to work early in the morning, after the hard day's work in the evening men went off their own ways, where as the women had to slog with cooking and household chores. If they protested in any way they had to face violence at the hands of the men folk at home. Women led stressful lives; it was a battle even for kanji. Their greatest struggle was to fill their bellies.

Food becomes a metaphor for struggle to exist in both the novels. Bama questions the basic human dignity in treating the Dalits as untouchables but using and exploiting them for labour. She says that the only way out of this is through education and awareness.

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18

Plight of Adivasis as Portrayed in Mother Forest by C.K. Janu

Dr. Siddeshwara M.P.M.

Abstract

The present title "Plight of Adivasis as portrayed in *Mother Forest* by C.K.Janu, throws light on the throes and destitution of Adivasi Community. India stands in the second position in tribal population. This article aims at depicting their economic, social and cultural aspects of their life. Tribal people in India are called Adivasis. The term is borrowed from Sanskrit; 'Adi' means 'beginning' and 'Vasi' is 'resident'. They belong to the Subaltern section of the Indian society. Multifarious measures have been taken by the government not to trigger any sort of distinction and segregation. This writing is one such attempt to know their hardship, hurdles and hopelessness with reference to the novel Mother Forest by C.K. Janu. The present article analyzes *Mother Forest* originally written in Malayalam, translated into English by N. Ravi Shankar.

Keywords: Plight, Tribal, Adivasi, Subaltern, Multifarious, segregation, disparity

Contemporary Indian writing in English in India encompasses a number of issues that have affected the life of the subaltern section of the Indian society. The other side of the coin is the feministic reflections in any genre. Coming to the 'Adivasis, they belong to the tribal section of our society.

C.K. Janu, an Adivasi Activist from Kerala, portrays the plight of her community in the context of Indian politics. In other words, the autobiography is the portrayal of social injustice inflicted upon them. The book indirectly speaks of the disparity not only towards the subaltern

peoples all over the world but also of the tribal people in India. It throws light on their depressed position caused by the political system.

Chekot Karian Jannu is popularly known as C.K. Janu. She is an Social Activist born in 1970, at Chekot in Wayanad District, Kerala. *Mother Forest* is an autobiographical sketch which was originally published in Malayalam and later translated into English by N. Ravi Shankar, as *Mother Forest: The Unfinished Story* of C.K. Janu. She did not have any formal education but learnt to read and write in a campaign to create awareness about Literacy.

She is a member of Adivasi Gothra Maha Sabha. She selflessly works hard in the distribution of lands to the landless tribal people in Kerala. Her autobiography named *Mother Forest* deals with her struggle in childhood and her active participation in politics in adulthood.

As far as literature is concerned, Indians have a vast study of Adivasis. There are many social issues affecting the livelihood of Adivasis. They try to overcome these issues and wish to be a part of modern society. The pitiful plight of the Adivasis with reference to C.K. Janu's *Mother Forest* has been presented illustratively.

Before the beginning of their settlement, Adivasis did not have a home of their own and started living in the areas they were comfortable. In the novel *Mother Forest*, the Adivasis settled in the state of Kerala. Their landless plight was pitiable. where they were landless. As a matter of fact, they did not belong to Kerala and the lands they had were taken by the government and they were considered to be downtrodden and subaltern:

> Adivasi lands were encroached upon and they were exploited as cheap abour. Plantation monoculture serving big capital interests replaced traditional crops and methods of land cultivation.[1]

In 2011, there was a 48-day protest by C.K.Janu by sitting outside the State Secretariat Building in Thiruvantapuram with 300 Adivasi families. It was stated that around 30% of Adivasis did not have lands. According to Janu:

> Problems specifically related to our people were not discussed much in the Party or the Union. The Party saw us as a vote bank only. Therefore issues related to our agricultural lands or better conditions of life for us hardly found their way into Partycircles. The speeches made in the Party classes were not what we could easily understand. They were full of strange words with hidden traps. They tried their best not to let us speak.[2]

Janu opens the novel stating the works done by Adivasis. She feels that the job or the work given to them was that of the very low level. In fact, they were considered to be of the labour or downtrodden class.

> 'Most of the labour we did was only in the rice fields, carrying dung to the fields, digging up the soil with spades sowing pulling out the seedlings transplanting them weeding watering reaping carrying the sheaves of corn and such'.[3]

The autobiographical elements disclose many personal and communal elements in the life of the less-gifted people in general. The Adivasis here are basically the people of the Scheduled Tribe who come of a poor background. They have to strive very hard to earn their living. They considered forest to be their home and their living. Gradually, this right was denied and they were helpless in this regard.

> Our people had turned into mere wage labourers. Mother Forest had turned into the Departmental Forest. It had barbed wire fences and guards. Our children had begun to be frightened of a forest that could no longer accommodate them. All the land belonged to the migrants.[4]

They did not have basic education nor any technical skill for employment. They did not have schools too. When the government started schools for tribal children they could not afford it. And many thought that their children would be their helps in their work. And hence, they did not try to get formal education.

Women of Tribal community are considered to be an asset to the community. Janu in her work motivates all the women of her community to work hard, fight for their rights and be independent. Janu herself worked as a domestic helper at the age of six and later learnt tailoring and started a shop but unfortunately owing to financial crisis she was forced to shut down. She even worked as a wage earner for only two rupees. The women of this community were the scapegoats of male hegemony too. They were not allowed to do anything on their own.

As a result of destitution, they confronted with problems like malnutrition. They suffered many health issues too. They were prone to superstitious beliefs.

The misconception in the mainstream generation is that tribal community is ignorant of modern trends and needs of the society. However, Janu asserts as follows:

> "In the uncultivated forest the trees have to be cut down and the undergrowth cropped. The bushes would be thick with creepers and thorny bushes all to be hacked down with choppers and heaped up with sticks. Then the undergrowth would be set on fire. We call it torching the punam".[5]

However, there are many trials and tribulations in the life of Subaltern. Janu has clearly illustrated the various situations, hurdles in their lives. She urges her community to raise their voice against social injustice. Mother

Forest authentically depicts all the issues of the downtrodden. They are oppressed and suppressed physically, mentally, financially, culturally and even politically.

Their protests show that they are aware of the negligence towards their betterment. Many of them were landless and their protests did not bring any constructive result. There occurred deaths also. Their stat us quo was only a matter of 'Vote Bank'. The autobiography concerned is the 'Voice of the Voiceless'. A reader can feel their helplessness in both the sections of the autobiography: Childhood and Adulthood. The writer has aptly and distinctly mirrored their labour:

> Most of the labour we did was only in the rice fields, carrying dung to the fields, digging up the soil with spades, sowing and pulling up the seedlings, transplanting them, weeding, reaping, carrying the sheaf of corn....[6]

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19

Psychological Trauma in Paulo Coelho's *The Fifth Mountain*

Vinodini

Paulo Coelho is a Brazilian writer known for his works worldwide. He was born in Rio de Janeiro on 24th August 1947. He became tremendously famous for his work *The Alchemist*. Paulo Coelho has written more than twenty-five novels. Most of his novels deal with spirituality and voyage. He has received numerous International awards. One among them is the Crystal award from the World Economic Forum and France's Legion d' Honneur. He has been included in the Brazilian Academy of Letters in 2002.

Paulo Coelho always dwells in the mysteries of life and makes his readers to have the complete experience of it. The readers travel along with the psyche of the characters and experience the same pains and sufferings from which the characters suffer. *The Fifth Mountain* is a beautiful work loaded with mixed feelings. Elijah, a prophet from Israel suffers from execution in his native land for not following the Phoenician God, Baal. Mentally, he suffers a lot due to his elimination from his land and he does not know when he can return back to Israel. He can hear the voice of the angels of the Lord and lead his life by strictly abiding by it. He takes refuge in a city named Akbar which is in a valley. People have some difficulties in accepting him but he performs miracles to change their hearts. Suddenly the city suffers a great destruction from the Assyrian army. The people and the major authorities of the city undergo sufferings both mentally and physically. Many lives are lost including Elijah's lady love. It is Elijah who redeems the people from their psychological struggle and rebuilds the city of Akbar. Elijah is ordered by the angels of the Lord to return to Israel to restore the lost religion. The present writer tries to analyse the psychological

trauma experienced by the characters in *The Fifth Mountain*. For further research, the novel can be analyzed from an Eco-critical perspective and it can also be dealt with the themes of spirituality.

Keysords: Psychological Trauma, Pains and Sufferings, result of wars, spirituality, voyage, sources of mysteries and meanings.

Introduction

Literature is the light of the world which enlightens every soul with its ardent power and strength. It equips them to face any kind of hurdles and obstacles which one has to undergo in his or her lifetime as dictated. Literature is nothing but the *Word* from which the entire world has its beginning and the end. It marks the origin of a civilization and it narrates the development of the people's mentality both internally and externally. Everything which is conveyed orally or through drawings has changed in the form of words which is what we call as literature now. It differs from place to place according to the language of the people. The Light of literature has spread enormously throughout the world in abundance. This Divine Light spreads among the inhabitants of the world equally. There are different types of literature such as Indian literature, Commonwealth literature, Diasporic literature, American literature, Afro-American literature, Canadian literature, Brazilian literature, Carribean literature and lots in addition to. This paper is concerned a lot in dwelling with the Brazilian literature.

Brazilian Literature

Brazilian literature is originally written in the Portuguese language. This is due to the colonization of Brazil by Portugal since sixteenth century. This resulted in imposing the natives of the Brazil with the European culture, customs and beliefs. As a result of which the inhabitants of Brazil who are nothing but the native tribes became more civilized in their way of living. Colonization has taken place throughout the world which has been carried out by both English people and the Portuguese. Though they looted a ransom of wealth from the colonized countries, they left one thing at disposal which is nothing but education. This education made the people to speak out their happiness and sufferings which came out in the forms of poems, short stories, fictions and non-fictions. They together constitute the Literature of that land which made the entire world to look back into what is happening around. Many people came out with their thoughts mostly of religious in nature and it also included some satirical genres. Later many genres started to rule the country of Brazil which includes Neoclassicism, Romanticism, Realism, Naturalism, Modernism and Post-Modernism. Brazil gains its identity through its diverse culture. It has been popularized by its writers through their works which stand as a witness in the world arena. Some of the famous Brazilian authors are

Paulo Coelho, Rachel de Queiroz, Rubem Fonseca, Nelida Pinon, Clarice Lispector, Jorge Amado and Manuel Bandeira. Among the many, Paulo Coelho is a world renowned author who stands unique for his spiritual voyages carried out by his characters in his works.

The Author–Paulo Coelho

Paulo Coelho is an exemplary writer and a blogger. He is one of the authors who runs along with the rapidly improvising technologies that conquer this modernized world. His quench for the ideal meaning life makes him as the reader's beloved. He wished to become a writer but it was against the wishes of his parents but he has tried a lot to balance it. He fought against the customs of Roman Catholicism which made his parents to admit him in a mental asylum. There he made many attempts to escape from the asylum and then he joins a Law school but he was dropped out. He then joins the Hippie Movement that is active in Brazil. He has been imprisoned for several times and he even becomes a drug addict. He undergoes many therapies to redeem from it. And the best therapy he found is travelling and writing. He took a journey in the route of Santiago de Compostela, a route generally undertaken by the pilgrims who wish to traverse from France to Spain. This journey changes his entire life and also the life of others. He gains new meanings about life and he liberates them through his works. After his first travel he wrote his first book titled *Pilgrimage* in 1995. Paulo regains his lost faith in Roman Catholicism. He merely preaches the mysteries and miracles that dwell in his life. Also, also makes his readers to get entirely submerged in his thoughts and blindly follow his journey.

His words are very simple but they are endowed with rich source of mysteries and meanings about the real life. All his works are known for glorifying symbolisms and imageries. Some of his world famous works are *The Alchemist* which won a Guinness World record, *Brida* (1990), *The Valkyries* (1992), *By the River Piedra I Sat Down and Wept* (1994), *The Fifth Mountain* (1996), *Manual of a Warrior of Light* (1997) and others. Over 100 million books have been sold across 150 countries round the globe and many of them have been translated into sixty-six languages. In 1999, he was awarded a Crystal Award for Artistic Achievement at the Davos Economic Forum Conference. He is a member of the Brazilian Academy of Letters. In 2007 he has been named as United Nations Messenger of Peace. He has won the most prestigious Guinness World Record for the most translated book by a living author.

Paulo Coelho's Literary Contribution

Coelho makes use of the modern technology to benefit his readers. He has created a blog and published his works which can be accessed by the readers all around the globe for free of cost. This makes him world famous.

All his readers belong to different age groups but the majority are young adult readers. His works always contemplate on the genres of spirituality, mystery and love. Dreams and miracles are one of the most important weapons in his novels.

All his novels are blended in such a way that his readers will get a vivid vision of Catholic customs and his own perceptions about it. One such beautiful example is his work *The Fifth Mountain (TFM)*. The novel speaks about a famous biblical prophet Elijah. He faces execution from his native land Israel for not following customs of the God named Baal. Jezebel, a princess of Tyre seduces King Ahab and orders the Isralites to worship Baal. She orders to kill all the prophets who refuse to convert. But she wanted Elijah to be killed by all means. This is because Elijah warns King Ahab about the worst drought that the country is going to experience for forsaking the only God, the Lord. Elijah works as per the orders he receives from the angels of the Lord. When he finds Jezebel's plot of killing him, he immediately escapes to Zarephath, which the natives call it as Akbar. It is a small city in a valley. He takes refuge in a widow's house according to the orders from the angels of the Lord. The Phoenician city follows the customs and rituals of the God named Baal, who is believed to live at the top of the Fifth Mountain along with other Gods. They refuse to accept Elijah's principle of praying only one God, the Lord. Elijah performs many miracles as commanded by the angels of the Lord which made the native Phoenicians to believe him till such time he is considered as a bad omen. To make matters worse Assyrians are encamping in the valley but their motive is to conquer Tyre and Sidon. They need to cross this city of Akbar which resides in the valley. Elijah accidentally falls in love with the widow who accepts to give him shelter. But this love is shortlived as she passed away when the Assyrians attack the city of Akbar. Elijah follows all the orders of God but when the Assyrians attack his Promised land he starts to rise against his Lord. He begins to follow his own consciousness to redeem the city back to its form. Elijah rebuilds the city with few inhabitants and learns that it is the God who designs every action in the world and that Elijah cannot impose his own thoughts. The angel of the Lord appears again to order Elijah to restore the religion of the Lord and remove Jezebel from her position. Elijah does the same and escapes to the mountain from where it is believed that Elijah is taken away by the Lord by the Fires of Heaven. In Bible, this prophet Elijah is assumed to be John, the Baptist. Paulo Coelho beautifully blends the Biblical thoughts in his novels and the struggle which Elijah undergoes during his mission of redeeming the religion. Paulo builds this novel *The Fifth Mountain* in a distinctive manner where the readers can understand the psychological trauma experienced by almost all the characters in the story. It creates a vulnerable stress in the minds of the readers too.

Psychological Trauma

Psychological trauma causes damages to the psyche as it occurs as a result of traumatic event. It is evident that it results a lot of stress among the individual which ultimately leads one to emotional imbalance. Since it is caused by a traumatic event the individual suffers to cope up with the painful past and the redeeming present and thus suffers from a mental disturbance. It leads to a tragic impact on the society. Some people outlive this psychological trauma by seeking immediate help from those who are able to understand them. As per the Diagnostic and Statistical Manual of Mental Disorders,

> Trauma is defined as a direct personal experience of an event that involves actual or threatened death or serious injury; threat to one's physical integrity, learning about unexpected or violent death, serious harm, or threat of death, or injury experienced by a family member or close associate. Memories associated with trauma are typically explicit, coherent, and difficult to forget. (web)

Psychological trauma usually puts the person in a confused state and makes him incapable of deriving a proper solution to the problem that lies in-front of him. It usually results in pain, suffering, extreme fears, nostalgia and a sense of being abandoned. They usually feel insecured. Loneliness rules them the most. The victim is always in a sense of doubt and never believes anyone. It is all because of the unexpected traumatic event which s/he has undergone in her life. There are various types of psychological trauma and it differs from person to person. It includes physical trauma such as sexual abuse, employment discrimination, etc. It is also caused due to natural disasters like earthquakes, volcanic eruptions, accidents and sometimes war, terror attack and so on. Another type is childhood trauma. Psychological framework of a child is very sensitive and when it is affected, it leads to drastic results. Depression ruins their mind and they even go to the extent of becoming psycho-killers. It is extremely dangerous. To overcome this depression they get addicted to drugs and alcohol at a very early age. The worst part of psychological trauma is *the triggers or the Re-experiences*. It is created by the memories. These memories always disturb the harmony of the individual which makes them to re-experience the worst past and makes them emotionally unstable and violent. Insomnia is the major result of the above experiences. One can overcome this psychological trauma by attempting to understand the real world around them. Proper psycho-education should be made by their beloved companions. The victims should try to come out by themselves by learning to cope with the problem and thus trying to seek a proper remedy for their future. They should divert their minds in a healthy way and defeat the loneliness that circulates them. Paulo Coelho himself was a victim of

Psychological Trauma and became a drug addict in his early age. He fought his own battle through his words. His words conquered the entire world. He penned down all his emotions and depressions. He got redeemed only after travelling and following the voice of his heart. He directed his mind according to it.

Novel—*The Fifth Mountain*

The Fifth Mountain deals with the concept of Psychological trauma. The readers can witness the trauma from the very beginning of the novel when Jezebel, the princess of Tyre seduces the King of Israel and makes him to give an order of immediate death to those who refuse to follow Baal, the Phoenician God and the Gods of the Fifth mountain. Elijah, a prophet aged twenty-three is an ardent follower of the Christian God, the Lord. Elijah can hear the voice of the angels and when he tells his parents, they did not want him to be a prophet but to become a carpenter who can survive on his own. Elijah undergoes a conflict whether he is destined to be a prophet or an ordinary carpenter. Elijah hears a voice from a bright Light that orders him to inform King Ahab about the upcoming vast drought if the people of Israel continue to follow Baal. Jezebel gets enraged by the message and orders the death of Elijah by all means. Almost, all the prophets get converted except two people. They are Elijah and Levite, another prophet. Levite is in a state of confusion whether to follow the Lord and face execution or to follow Baal to save himself from execution. He is totally indecisive and impatient. This can be understood from the words of Elijah, "He was reflecting whether he should convert to Baal or die in the name of the Lord"(TFM, 6). Suddenly, an arrow killed Levite and so his trauma comes to an end but Elijah escapes to Cherith, a small rivulet running in the mid of the desert. There, he faces a kind of exile with no people around him. He is conquered by loneliness and his mind wanders like a cloud. His only companion is a crow which feeds him in his exile in the desert. Loneliness makes him question the uncertainties of life. According to V.K. Singal in his *Psyche of the Common Man*, "Beauty of life lies in its uncertainties. A person whose demise is predicted with precision, is condemned to pre-mature and painful death" (135).

Conclusion

The Fifth Mountain is heavily loaded with mixed emotions, difficulties and a confused spirituality. Throughout the novel the readers can witness the psychological trauma that has been experienced by almost all the characters. Elijah is in dilemma with the happenings around him. He does not understand why God has selected him as His messenger and His reason for becoming a prophet rather than a carpenter. For what reason he was exiled in Cherith and why he went to Akbar instead of being sent back to his native land Israel to fight against Jezebel to regain the lost faith

in the Religion of the Lord. He does not know why the city which gave him asylum was destroyed. He does everything blindly as per the orders he received from the Lord. He is obedient and does everything whole heartedly. But frequently he suffers from his doubts of returning back to Israel. The Governor who is mentioned in the novel is incapable of taking decisions and he is psychologically disturbed due to the chaos in the arena. He is always dependent on others and that makes him incapable of holding his post. His one wrong decision of killing the Assyrian army General ruins the entire city of Akbar. The High Priest in the novel is also mentally disturbed and is deeply worried. According to him, the learning of *Byblos*, a style of writing which the Greek named it as *alphabet*, will put an end to their civilization. This intuition in him makes him believe in war and not in peace with Assyrians. He fears that the Assyrians will learn the art of *Byblos* from his people. To avoid this situation, the high priest wants the city to be destroyed so that the art of Byblos will be lost along with the people. The commander in the novel is confused whether their soldiers can revert back to the force of the Assyrians. But by all means he is in need of war because he thinks that believing in peace will prove them futile. The inhabitants of Akbar are so innocent that they are avenged for killing the Assyrian Army General. They are entirely destroyed only few are left behind. Those few people also soulfully died because they lost their beloved beings in the war. Only their bodies exist physically. They try a lot to get back from the traumatic event but they are haunted by the old memories.

Thus the present writer has analyzed the work from the perspective of Psychological trauma. In further researches, the work can be analyzed from an Eco-critical reading and a detailed study can be made on the spiritual content in this novel *The Fifth Mountain*.

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Quest for Identiry of Kamala Markanday's Novel

Shelke Geetanjali Anantrao

Abstract

Indian Tribal Writers focus on quest for identity, philosophical and Psycological of inner life. kamala Markandaya is an emient Indian feminist writer. She has presented woman's Identity and Struggle of tribal communities. She focuses on Quest for Identity and explores individual conflict between tradition and modernity. Kamala markandaya understands woman's problem in tribal communities.

Introduction

Tribal writing is emerged important literary genres in the pre independence to 21th Century. It is focus on Quest for identity.

Tribe means a group of People, living at a particular place from times immemorial. Tribes identities are diffently by named at different places according to their geographical positining their social stratification in the society and so on which mates them distinctive from others. Few writers are focus on tribal identities in Indian English literature and there social life is present in their Social life is presnet in their creative works. Kamala Markandaya is significant Indian woman novelist. She focuses on tribal tradition identities. Custom and Social structure in society. She has several novels to her credit.

Some important novels are *Necter in a Sieve (1954), Some Inner fury (1955), A Silence of Desire (1960) Possession (1963), A handful of Rice (1966), The Coffer Dams (1969), The Nowher Man (1972), Two Virgins (1973), The Golden Honeycomb (1977)* and *Pleasure City (1982).* It is worth describing each of the above novels briefly to provide a context for analysis.

Objective

To enable the readers understand Tribal woman's Identity and problem in society.

To enable the readers to understand Kamala Markanday's Tribal literature writing.

Research Methodology

Textual analysis is used to interpret the by reading them Kamala Markandaya's novel being investicated by using the folowing method.

Collection of Data

It is descriptive study based on data Kamala Markandaya novel translated in english critical book, journals Sources are used.

Themes and technique of Tribal Writers

Indian English Writers have presented thematic perspectives the Quest for identity has been the major thrust of the Indian English fiction. Indian women Novelists have reflected theme of Identity reveals that the Quest Seems to have given importance. Kamala Markandaya is one of those Indian Novelist Whose Command over English is formidable and She is seen to be able to bend it to experessher ideas in the best way possible one of the most striking features of kamala markandaya as a woman novelists is her portrayal of women in releation to the historical cultural polititcal and sociological environment of a changing India. Women characters are promiently figure in her novels. She has tried to articulate the philophical and the sociological strains in her novels.

S.C. Harrer has rightly observed:

> Kamala Markanday's fiction is of particular's interest Within the context of the modern Indian novel because it crystalises various. Literary directions that the quest for identity has taken since the thirties two main direction philophical and Sociological are clearly discenrible.In the Indian novel in English the chie exponentof the philosophical novel in raja Rao, While mulk Raj Anand has led the field of Politically Committed. Writers. The Philosophical quest involves a familiar web of dualisms from which the Indian protagonist must disentagle his complex identity tradition versus materialism, Soul versus body, faith versus reason, morality versus freewill etc. On the other hand, the Sociological barriers to self realization, caste poverty, exploitation, environmental extrems overpopulations. Political turmoil, etc., have a greeter every day immediately.[1]

Kamla Markandaya's work which is unfortunately uneven in quality, attempts various theme and technique. She is interested in both the "What" and the "How" Narrative.

The Coffer Dams

The coffer Dams is written by Kamala markandaya in 1969. She explores individual conflicts between tradition and maodernity . As the novel opens this project has reduced a critical stage. Many people have been employed including labours. The British colony includes Helen the wife of Clinton and millte the wife of Rawlings the cief enginear. Clinton is the main focus of the construction plot but the parallel plot is concerned with his wife. Helen and her relationship with him and Bashian. The point of view is Strictly feminine because it is Helen's and the novelist final identification is with her. Kamala Markandaya has portraited Helens internal monologues and trains of thought. She has been protrayed not only as a non-conformingn English Woman in quest for identity and essential woman in search of fulfillment and meaningful reletionship she observers:

> The tribesmen were changing A backward people whose primeval ways had exasperated successiv governments mounmental impediment in the path of progressive Companies and administrations Even they had felt the glancing blow of Social Change.[2]

She possesses himan Consideration and good will and becomes a symbols of love and fellowfeeling. She diverts her energy the benficiary activities for the tribal people in whom she recognizes the Sense of community. Helen clinton represents the new genration of Sensitive and Sensible English women in the Coffer Dams, She has perceived that the vastness of the tradition sustains tribal people. She takes the natives in her confidence, tend searcles new ream of social integration that aggrandizes her cultural consicousness Helen in faced with many choicces the freedom to assert her own wil or to submit to her husband and his way of life. In this connection margaret P. Joseph has observed:

> Kamala markandaya humanism rebels as the tragic waste in the contamination of relationships which could with a little objectivity be so richly rewarding. The union of Helen and Bashiam transcends barriers of race and is the novelists way of indicating a possible solution to the racial problem.[3]

She is bold enough to put mirror before clinton so that he may see his real face she has feeled no hesitation in calling a spade a spade. She hates him for following dual policy in the treatment of the tribal people he does not prevent Bashim intentionally from operating defective crane; kamala markandaya Shows a part of tribal life both as it is and as the British look at it and Structurally in suggest that Helen and Bashian are already in an emotional trap Helen, who is married to a man double her age and very diffierent in his attitude is facinated both by Brashiams youth and his apprarently human approach to individuals.

Helen who actually Suceeds in escaping from her prejudies but she also passed through another ordeal before doing so the trap of primitive Indianness represented by the tribal chief.

In the coffer Dams it is Helen who faces better in feminist context neglecting her husband clinton makes himself busy with the work of Building that dam. She has forgetter herself while exploring primitive India. She conflicts individual needs and her Idenitify. She has established unisexual Valuses but at the expense of personal fulfillment and happiness.

Conclusion

Kamala markandaya has presented quest for identity in Tribal society. Positive attitude of this woman is an outcome of their inner strength which can with stand social oppression. She has shown Indian woman as the piller of the society.

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1. S.C. Harrex, *op cit.*, p. 210.
2. The Coffer Dams A Critical Study Perspective on Kamala Markandayed Madhusudan Prosad. p.173.
3. Margaret P. Joseph of Cit. p. 72.

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Shared Histories and Stories of Northeast India: Reading Select Poems from *Dancing Earth*

Lizbeth Shine

The poetry from Northeast India is not a homogenous one. Northeast India consists of eight states with each state have a set of languages, customs and cultures sometime different from the neighbours and sometimes having similar aspects. The past century has been a one filled with dynamic changes including conquests, struggles, religious influences and ideological conflicts. These events mark the coming of a new age in the North-eastern states that primarily aims at the upliftment of the people, by working towards a future that will guarantee them a normal life where violence and bloodshed will come to an end. The literature in English has an important role to play here. The several tribes across the land, divided in terms of language, geography and practices find a common ground through this language to tell their stories to each other and to the rest of the world. In *Strangers of the Mist* Sanjoy Hazarika lays down the history of the struggles in northeast India, which points to the fact that though the people's definition of their identity lies in diverse interpretation of homeland and the related aspects, they do share a common bond in terms of the similarity of experiences meted out at by them from the 'mainland India', their shared reverence for the land they live in, the importance of folklore and myths.

The anthology of poems, *Dancing Earth* brings together some of the most important poets of the land sometimes talking about their very personal intimate struggles and at times looking at the collective struggles of their people. What is distinct about the poetry of Northeast India from the poetry of mainland is the lived experiences of violence and injustice in the land. The poems try to establish a sense of rootedness for the people

as the land grabbles with questions of belonging, identity and divisions. A few poems from the anthology written by writers belonging to different parts and states of Northeast have been classified on the basis of the themes focussed in them. Such a classification helps justify the shared experiences of the people that today make up the history of the people and will tomorrow be the stories that will define them as a people.

George Santayana in *The Life of Reason: The Phases of Human Progress* (1905-1906) states that "Those who cannot remember the past are condemned to repeat it". Remembrance is an important theme in the poetry from Northeast India. The poems are a reflection on the past to be lessons for the future. Desmond L. Kharmawphlang, a well-known poet from Meghalaya in "Letter from Pahabir", writes of:

the stories burn our memories like
a distant meteor searing
the unnamed gloom; by their light I examine
the great hurt I carry in my soul
or having denied my own. (150)

Here the speaker speaks of the pain of being denied his/her own history and the how the hurt is carried in the souls of the people. In the poem the poet also states that the people have become their own greatest enemies by forgetting their stories that once was the core aspect of their existence.

Manipuri poet Arambam Ongbi Memchoubi in "Christmas" takes us back to the memory of the man is whose name the festival is celebrated. Christmas is a subversion of the whole idea of Christianity by what is seen around. The bishops are all donning beautiful white robes while the one crucified is a complete contrast to them "bearing his grief in silence". The poem holds significance in the land as Memchoubi was writing at a time when the many "liberation armies" were fighting for the people of Manipur. What started as a genuine interest in the upliftment of the people turned into something else and there were "Bishops" here too who took great advantage of the cause. The poem is universal and particular at the same time. In "History" translated from Assamese Nilmani Phukan talks of a journey that the speaker and history undertake, they row past a forest ablaze, there were serpents drifting along the waters and the shackled sky sobbed in the distance like a helpless alms-seeker and though the world seems distraught neither history nor the speaker can stop, they must go on. They will sometimes be witnesses to the greatest changes around and at other times chroniclers destined to pass on the story. Phukan in the "The Dancing Earth" asks a very simple question even in a world whose past and present do not make sense anymore:

"...will you not plant
Plantain saplings
Again in your backyard." (224)

The past might have brought in the worst days for the people of the land, there might at times be no sign of hope but life must continue. The earth might cry out in torment, at times in "indignation" or "ecstasy" but the speaker will not accept defeat in spite of all unanswered questions of the past.

A strong defining aspect of the poetry from Northeast India is a deep reverence it has for the land that the people live on. Nini Lungalang a poet from Nagaland in "Dots", talks of the ownership of land. Like the Native American Chief Seattle, she asks if the land that we live on really belong to us. She makes us understand the absurdity of such a concept by pointing out that:

"if we claim to own
the land we live on
down to the centre of
the earth, which after all
is just a pinpoint dot-
Who owns that dot?" (169)

This relation with land and other beings on land is seen throughout the world and with great regard in the indigenous literatures. Lungalang makes a strong point to explain how irrational our ways of dealing with the land we live on are.Written by the Manipuri poet Memchoubi "The Goddess of Lightning" is a poem that shows the strength of nature, it talks of the power of nature to destroy the world created by humans. The goddess of lightning will burn down the 'mouldering burden of ideas...carried for centuries...and the renewed creation of earth shall be complete'. Nilmani Phukan in "After a couple of days" shows the change of seasons and how it impacts the lives of people without them realising how they are a part of it and will be effected by the changes in nature. These changes are strong ones and redefine every aspect of human life, but ironically go unnoticed by the people undergoing the change.

In the narratives of Northeast India, some of the aspects emphasised are the role of violence, insurgencies and how it affects the day today lives of people. In a land where bloodshed and violence did become the only reality for the ordinary people the impact of this violence on the women is also discussed in many works. Being doubly marginalised in a patriarchal setup the women undergo trauma that has deeper impact on their lives. Shefali Debbarma a prominent poet from Tripura writes of life

from the women's perspective. In "My New Time" she writes of a world 'Ravished by clashes and by love/Our yard lies exhausted.'(104) As the land has changed the songs of the people get lost in the outsider's "tour of the capital". In 'Since I am a woman' she points out to the fact that being a woman means a lot many standards of expected behaviour and there are a set things that she dreams of doing since she is a woman. "With a langa full of dreams / I have to spread myself all over/ Since I am a woman." (107) Langa is the bamboo basket hung from the back, she carries her dreams on her back and works "even when the seven hills doze off or the seven rivers dry off". Sudha M. Rai, a poet from Sikkim gives another perspective of the woman's life in times of conflict. In 'The Night I was Raped', she gives us a painful image of what lies in waiting for a woman in times of trouble. "The villages and the towns were deserted/ By terror and disturbances," when "every window was closed..." the woman was raped by "a hungry lion", she has now the pain and the child in her womb and all she can do when she thinks of the question of the future generation is to tremble a the earth trembles with her. The times are such that when the earth below her trembles at the thought of the atrocities committed by and against humanity. The Assamese poet Lutfa Hanum Selima Begum talks of the inner turmoil of the heart of a woman. There is a personal tone in her poems. In poems like 'The Cresset' and 'Poem' she waits for the arrival of her loved one and she waits for the arrival of better times. In 'Poem' all hopes are lost, "No one has any news" but the she is not ready to give up because 'It is not night yet'. (22)

The most important theme in many of the poems is the question of identity. The poems deal with different definitions imposed on them by the outsider and reflect on how the people of Northeast define themselves. But the question of identity is also closely linked to the questions of belonging. The poems deal with questions of why they are not allowed the dignity of enjoying oneness with the land and the surroundings. Shefali Debbarma in 'Lamination' wonders why the Scheduled Tribe certificate card that was taken so much care of by her mother is the only thing that they possess today. The Khuturuk(cane basket) in which the mother had kept the card safe has been eaten up by white ants. The card that was supposed to bring them better facilities remains 'bright and crisp' while everything around them is 'worn out and turning into shreds' (108). Nini Lungalang a poet from Nagaland takes us through the experience of surviving day by day in her land. In 'Dust' the speaker is unable to help a man shot down in front of him/her and the guilt of the crime of not helping a brother in need has crusted her/his heart and pen with 'dust'. Added to this is how death has become a common sight for the people of her land, 'I saw a young man gunned down as I shopped in the market place....' (167) For Desmond L. Kharmawphlang a poet from

Meghalaya, belonging lies in the mythology of his people. In the peom "Tyrchiang" he cannot identify with eponymous village, "the winds among your/pines shames me with its /simplicity, I whose roots draw/deep from books to prop up/ my tribal bones". (145)

Arambam Ongbi Memchoubi in 'Red Chingthrao', describes what is quintessentially Manipuri for her people, the red chingthrao, the bamboo huts courtyard, the distant terrace fields and the whole process of weaving that was a means of survival for the people of the village. Yet everything that defined them is destroyed and nature mourns the state of her people as the "Echai's thin red flow/ carried away the gushing blood with heavy tread."

Nilmani Phukan in "You Have Gifted Me" acknowledges the Serbian poet Vasko Popa for having created the awareness of the presence of revolutionaries...while he cannot offer anything to the poet the poet has helped him discover 'in my own eyes/A rainbow/A lake of the people in my heart" All that the speaker can offer is a jasmine in his heart and for himself a handful of earth a fistful of words a mass of clouds have been kept ready by Popa. In "Poetry Is for Those Who Wouldn't Read It", Phukan establishes the importance of poetry by listing out the names of things and people for whom poetry is written. He says that it is for everyone and everything, "for the bird flying lonely down the afternoon sky..." for the "meaning of death, for the mothers of five hundred million sick and starving children for one kiss from you." (221-222) Poetry for him does not differentiate...everything has its own place in the universe, unlike what happens around. It offers a world where people can belong and make an identity for themselves.

Sudha M. Rai a poet from Sikkim talks of similar issues in her poems. In "Please Come, Dear, Crossing That Small Bridge", reminds her people of a small bridge that is a strong symbol of solidarity, that does not differentiate between religion, caste and creed. Here too the presence of nature and the natural phenomenon is strong as the life of people depends on the doings of Nature. The flood has kept the lovers apart for long and now the speaker wants the lover to come crossing the river and to bring "a bundle of remembrance" on his shoulders. (237)

The poetry from Northeast India deals with a wide range of aspects of the land. But when refereeing to the land with the umbrella term Northeast, it is important to understand that this coming together is not always a generalisation or negligence of the diversity of the land. It is also a term that has been consciously adopted by some of the people of the land to emphasise the importance they give in sharing their stories with the other communities of the land and with people all over the world. The above mentioned poets and the themes they deal with are examples that

will prove the need of sharing their stories. It also points to the fact that the poets from different states of Northeast were at times dealing with similar hopes and pains in in their works.

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22

Swami Vivekananda's Views on the Subaltern

Gnaneswara T.N.

The concept of subaltern contains the groups that are marginalized, oppressed and exploited on the basis of social, cultural, religious and political grounds. Swami Vivekananda was one of the prominent spiritual and social reformers of modern India. In his fiery speeches the condition of the subaltern would come up repeatedly. The subject of the lowest caste–the Shudras–has been a frequent discussion for him. The Shudras, who belong to the last Varna, are the subalterns of Hindu society. Swami Vivekananda clearly identified the causes for our downfall, one of which was the neglect of the masses which he labeled as the great national sin. He said that millions were oppressed in the name of religion and one of the chief causes of India's ruin was the monopoly of education by a few belonging to the privileged classes. He lamented that for centuries people had been taught theories of degradation and have been told that they were nothing. Women are also considered as subaltern in a male-dominated society like India. According to Swami Vivekananda, another major reason for India's degradation was the trampling of the women. He said that uplift of women deserves utmost priority and only after that can there be hope for any real good for the nation.

Keywords: Hindu society, shudras, masses, women, subaltern

Meaning of 'Subaltern'

The term 'subaltern' was first used by Antonio Gramschi, an Italian Marxist, in the 20th century. A subaltern is a person degraded by the social hierarchy in the hegemony. When a person is subordinated in the socio-cultural structure he is the subaltern. It can also mean someone who has

been marginalized or oppressed. The concept of subaltern contains the groups that are marginalized, oppressed and exploited on the basis of social, cultural, religious and political grounds.

Swami Vivekananda

Swami Vivekananda was one of the prominent spiritual and social reformers of modern India. He was born on 12th January 1863 at Calcutta in Bengal province. He met Ramakrisna Paramahamsa and became his disciple. After the demise of his master he travelled all over India as a *Parivrajak* on foot. He met people from every segment of the society, from the richest to the poorest, from the most learned to the most ignorant, from high caste priests to those condemned as the low caste, from Maharajas to penniless beggars. The firsthand knowledge which he gained through his explorations gave him a complete understanding of our country including the causes for its downfall. Being a visionary and endowed with an extraordinary intellect and even a more feeling heart, he could find out the cure for India's maladies and for restoring her to her former glory. He felt deeply concerned and pained by the degradation of our country. During his meditation at Kanyakumari, he contemplated on this.

Swami Vivekananda's Views on the Subaltern

Swami Vivekananda was a keen student of history and that helped him understand the then condition of our country. In his fiery speeches the condition of the subaltern would come up repeatedly. In Hindu society the upper castes enjoyed all the privileges and the lowest castes had to bear all the societal obligations. The subject of the lowest caste—the Shudras—has been a frequent discussion for him. The Shudras, who belong to the last Varna, are the subalterns of Hindu society. In his book, *Modern India,* Vivekananda refers to the status of a Shudra in the Hindu society. The Shudras produce the wealth for the society by their labour. Swami Vivekananda asks:

> And where are they through whose physical labour only are possible the influence of the Brahmin, the prowess of the Kshatriya, and the fortune of the Vaishya? What is their history, who, being the real body of society, are designated at all times in all countries as "baseborn"?[1]

Swamiji explains the condition of the poor in this country:

> A country where millions of people live on flowers of the Mohua plant, and a million or two of Sadhus and a hundred million or so of Brahmins suck the blood out of these poor people, without even the least effort for their amelioration—is that a country or hell? Is that a religion, or the devil's dance?[2]

The Shudras were the most tortured class of the Hindu society. Swami Vivekananda said,

> My brother, what experiences I have had in the South, of the upper classes torturing the lower![3]
>
> .... for whom kind India prescribed the mild punishments, "Cut out his tongue, chop off his flesh", and others of like nature, for such a grave offence as any attempt on their part to gain a share of the knowledge and wisdom monopolized by her higher classes—those "moving corpses" of India....[4]
>
> In the first place, scarcely any opportunity was given to the Shudra for the accumulation of wealth or the earning of proper knowledge and education; to add to this disadvantage, if ever a man of extraordinary parts and genius were born of the Shudra class, the influential higher sections of the society forthwith showered titular honours on him and lifted him up to their own circle. His wealth and the power of his wisdom were employed for the benefit of an alien caste—and his own caste-people reaped no benefits of his attainments;[5]

Swami Vivekananda clearly identified the causes for our downfall, one of which was the neglect of the masses which he labeled as the great national sin. He said,

> They (the poor) have no chance, no escape, no way to climb up. The poor, the low, the sinner in India have no friends, no help–they cannot rise,... They sink lower and lower everyday, they feel the blows showered upon them by a cruel society, and they do not know whence the blow comes. They have forgotten that they too are men. And the result is slavery.[6]

He criticizes Hinduism for exploiting the poor:

> Is it a religion that fails to remove the misery of the poor and turn men into gods! Do you think our religion is worth the name? Ours is only Don't touchism, only "Touch me not", "Touch me not." Good heavens![7]
>
> No religion on earth preaches the dignity of humanity in such a lofty strain as Hinduism, and no religion on earth treads upon the necks of the poor and the low in such a fashion as Hinduism.[8]

See his concern for the poor:

> Do you feel that millions are starving today, and millions have been starving for ages? Do you feel that ignorance has come over the land as a dark cloud? Does it make you restless? Does it make you sleepless?[9]

At last Vivekananda opines that under the rule of British, "only the Shudra-ness—the-beast-of-burdenness—is now left with the Indians themselves."[10] His opinion is that under the rule of British irrespective of the Varnas, the whole Indian society has become Shudra.

> What to speak separately of the distinct Shudra class of such a land, where the whole population has virtually come down to the level of the Shudra?[11]

But Swami Vivekananda is optimistic. He said,

> But there is hope. In the mighty course of time, the Brahmin and other higher castes, too, are being brought down to the lower status of the Shudras, and the Shudras are being raised to higher ranks. ....Yet, a time will come when there will be the rising of the Shudra class, with their Shudra-hood;....Socialism, Anarchism, Nihilism, and other like sects are the vanguard of the social revolution that is to follow.[12]

He compares the king to the lion, the king of beasts, who tears the heart of innocent animals into pieces:

> ....the king is like the lion; in him are present both the good and evil propensities of the lord of beasts. Never for a moment his fierce nails are held back from tearing to pieces the heart of innocent animals, living on herbs and grass, to allay his thirst for blood when occasion arises;....[13]

> Attributing all Godship to himself, in his pride, like the king Vena he looks upon other people as wretched specimens of humanity who should grovel before him; any opposition to his will, whether good or bad, is a great sin on the part of his subjects. Hence the oppression steps into the place of protection—sucking their blood in place of preservation.[14]

He says to the upper class people:

> ....forget not that the lower classes, the ignorant, the poor, the illiterate, the cobbler, the sweeper are thy flesh and blood, thy brothers.[15]

> Our mission is for the destitute, the poor, and the illiterate peasantry and laboring classes, and if, after everything has been done for them first, there is spare time, then only for the gentry.[16]

> Bread! Bread! I do not believe in a God, who cannot give me bread here, giving me eternal bliss in heaven! Pooh! India is to be raised, the poor are to be fed, education is to be spread....[17]

Swami Vivekananda was highly critical of the so-called educated who do not care for the poor and downtrodden. He said,

> So long as the millions live in hunger and ignorance, I hold every man a traitor who, having been educated at their expense, pays not the least heed to them![18]

He said that millions were oppressed in the name of religion and one of the chief causes of India's ruin was the monopoly of education by a few belonging to the privileged classes. He lamented that for centuries

people had been taught theories of degradation and have been told that they were nothing. Laziness, lack of energy, want of sympathy and appreciation for others were at the root of all miseries and that they should be given up. What is the way to regeneration? The first step in this regard is uplifting the masses by restoring their lost individuality and faith in themselves. Swami Vivekananda said that we should remember that the nation lives in the cottages and that no amount of politics will be of any avail until the masses of India are once more well educated, well fed and well cared for. Swami Vivekananda stresses the importance of education of the masses. He calls to the Sannyasins to teach the poor where they are to better their condition. He said,

> ....Suppose some disinterested Sannyasins, bent on doing good to others, go from village to village, disseminating education and seeking in various ways to better the condition of all down to the Chandala, through oral teaching, and by means of maps, cameras, globes, and such other accessories—can't that bring forth good in time? ...if the mountain does not come to Mohammed, Mohammed must go to the mountain. The poor are too poor to come to schools and Pathashalas....[19]

> Education, education, education alone! Travelling through many cities of Europe and observing in them the comforts and education of even the poor people, these brought to my mind the state of our own poor people, and I used to shed tears. What made the difference? Education was the answer I got.[20]

According to him, a nation is advanced in proportion as education is spread among the masses.

Women are also considered as subaltern in a male-dominated society like India. According to Swami Vivekananda, another major reason for India's degradation was the trampling of the women. He said that uplift of women deserves utmost priority and only after that can there be hope for any real good for the nation. He said that our country is one of the weakest in the world because *Shakti* was held in dishonor here. He said,

> There is no chance for welfare of the world unless the condition of women is improved.[21]

> You always criticize the women, but say what have you done for their uplift?? Writing down Smritis etc., and binding them by hard rules, the men have turned the women into manufacturing machines!.... In the period of degeneration, when the priests made the other castes incompetent for the study of the Vedas, they deprived the women also of all their rights.[22]

> All nations have attained greatness by paying proper respect to women. That country and that nation which does not respect women has never become great, nor will ever be in future.[23]

Swamiji's most ardent Western followers were female e.g., Sister Nivedita, a.k.a. Margaret Noble. One of Swami Vivekananda's great missions was setting up a Math for women with Sri Sarada Devi as the nucleus. He brought Sister Nivedita to India for the education of women because illiteracy chained them to ignorance and misery.

Conclusion

Swami Vivekananda felt deeply concerned and pained by the degradation of our country. In his fiery speeches the condition of the subaltern would come up repeatedly. The subject of the lowest caste—the Shudras—has been a frequent discussion for him. Swami Vivekananda clearly identified the causes for our downfall, one of which was the neglect of the masses which he labeled as the great national sin. He said that millions were oppressed in the name of religion and one of the chief causes of India's ruin was the monopoly of education by a few belonging to the privileged classes. According to Swami Vivekananda, another major reason for India's degradation was the trampling of the women.

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23

Traditional and Cultural Practice in Lambanis

Suresh Naik R.

Abstract:

The Lambanis have a unique culture Heritage of their own, and it occupies an important role in Indian culture, their life style is unique which does not have anything in common either with the population of plain areas or with the local tribes who are popularly called as Banjaras or Lambadas or Lambani are different names used for the same community, in different parts of the India. The paper brings out traditional, cultural practices of present day scenario of banjara tribes in the globalization era. It is examining various adverse impact of globalization on lambani's culture, dressing patterns, working and living conditions. More than 78 percent of lambanis are now following the non-banjaras traditions for marriages. They are paying dowry as compared to non-banjaras, reasons are education, employment and they would like to away from discrimination from non-banjaras. Majority people of this community are now in the cycle of modernization, it results debt trap and it leads to poverty, migration. 85 percent of the people are consuming alcohol and tobacco products at early age, 67 percent are under malnutrition, frequently exposing to waterborne and communicable diseases. Lambanis traditional and culture, unique social system, unique Thanda administration system and their societal values are getting eroded in the globalization era in Hyderabad- Karnataka tribal villages.

Keywords: Lambani, Banjaras, Traditional, Culture, Poverty, Thanda.

Introduction

The paper research has brought out the general Geographical, social, cultural, and socio-economic background of Banjara people in Ballari Taluk

and how were placed in this area. Banjaras are spread all over the country, The Banjaras constitute about seven percent of the total country population. They are culturally unique; they have been relatively isolated from the rest of the world., living on the edge from the mainstream. The Banjara community generally lives in the inaccessible hilly and forest regions but in Ballari they living with other communities. The economy is largely self-sufficient, unstructured and non-specialized. Their social system is unique, simple and more democratic way of functioning.

The paper focuses on the descriptive history of Banjara, their culture, religious practices, social-cultural and political Thanda governance, their geographical spread and. Banjara history which traces back to ancient times to pre-Indus river civilization was buried and not known to the world as no written documents written. Their history was unearthed by using fables and fictions, stories, songs, memories, census reports, and ethnographic writings, travelogues, interviews, questionnaire and other local sources are used to construct their history. Therefore, in this chapter by using various available accounts the researcher has dealt with the historicity of Banjara and thereby providing a way to the future investigation.

The main feature and unifying factor of ancient and the biggest ethnic group Banjaras of India is that they have a rich culture and age old tradition of Indian continent, which they have preserved their identity even today, in spite of onslaught of western culture invasion. Banjara origin can be traced right from sindh valley culture, that they have been doing transportation and trading on barter system on pack bullocks, camels and horses, even since vedic period The bonafide proof of the same is their ancient transportation routes which is well known in the history of India in the form of 'LAMAN MARGAS' this map has been recorded by the Britishers which dates back to 600 B.C. The pack Bullock transport system was very much used by mughal empires nizams, Marathas rajputs and also east india company used them for transportation of grains arms and ammunitions and for showing them way from their respective state capitals to battle fields. Banjara also were used as guides as well as suppliers of food grains, etc.

Word Banjaras

The Banjaras origin of the word Banjara, which is derived from the Sanskrit word 'Vanaj' or 'Banaj' that means a trader. And the word Banjara can be divided into two words 'ban' means forest or jungle and 'jara' means the wanderer. So Banjara means one who moves or wanders or Merchant.

As the Lambadas were traders of 'lavana' (salt), it is said that this is one of the derivation of their name and the other being 'lamba', which means tall in Hindi language fitting to that name. The physical appearance shows that the men and women of this tribe are usually tall and muscular. The word Sugali is said to be derived from Supari (mixture of nuts). The Lambadas were salt sellers (Balaji 1982:107). (Halbar, B.G., Op.Cit., p.14)

1. Thurston (1975) explains that the words Brinjari, Banjari, Vanjari have got the assimilation of the Sanskrit sound ' Vanijyakara' into prakrit and ultimately gave the commercial sounds 'a, ra, o'. In Sanskrit the word 'Vanachara' means the people those who wonder in the forest. But most of the social scientists believed that the word 'Banjara' has got its origin from the Sanskrit 'Vanaja' (trade) word, some others firmly believe that the word 'Vanachara' is transformed into 'Banjara' and Vanjara.
2. Syed Siraj mentioned that the name "Banjara" is derived from the Persian word "Berinji Arind" meaning 'dealer in rice'; and also the Sanskrit words "Banij," "Baniya" and "Banajiga" all refered to 'a merchant'; they are also called by other names, such as "Lamani" which means in Sanskrit Lavana-salt; Labhans are the salt carriers, hence they were known as Lambada, Lambadi, Lambani or Banjara.
3. K.S. Singh mentioned that 'the Lambadis are also called Banjara, Brinjari or Banjari, Boipari, Sugali' and they are well known tribe of carriers of salt and food grains on the packed bullock caravans.
4. Kamala Mohan Rao (1950 pp. 12-22) writes, "it would be interesting to speculate on the origin of the word Banjara. Banjaras are a nomadic people and accustomed to live in jungles. Those who lived in jungles and wandered from place to place were called Vanachara.
5. Bellary District Gazetteer (1972 p. 119) that, "they are good structured and fair complexioned. They are a brachycephalous race, with oval face, black or brown eyes and straight nose. They speak an Indo-Aryan dialect called Banjari".

   (Quoted in "Change and Development in Lambani Community by Dr. C.R. Gopal)
6. According to Karnataka State Gazetteer (1972, p. 99), "there are strong reasons to belive that they (Lambanis) are from Rajastan". It has been mentioned in Bellary District Gazetteer 1972, that the Lambanis or Banjaras may be classified among the gispsys of India.

   (Quoted in "Change and Development in Lambani Community by Dr. C.R. Gopal)

7. In the Madras Census Report, the Lambadis are described as a class of traders, herdsmen, cattle breaders and cattle lifters, found largely in the Deccan districts, in the parts of which they have settled down as agriculturists."

   (Quoted by Thruston 1975, p. 210)

In Karnataka, they are recognised as Lambanis. As per the order of the Govt. of India Notification (census of India, 1951,Vol. XIV Mysore part 11 Tribes) Six castes were considered is one, By this order the Banjara were called by other names like lambada, Lambadi, Lamani, Sugali and Sukali.

Even though they are called Banjars or Lambanis in Karnataka, the Lambanis call themselves as Gor Banjara. Gormati, Gormata or Gor. Gor means fair, since Lambanis were fair and well-structured they might have been called by that name

Sub Groups

Divided into two parts, they are 'Jaat' and 'Bhukya. Pawar, Chowan and Vadatya groups are considered as Jaat and Rathod group is considered as 'Bhukya'. Brides are exchanged in Marriage between Jaat and Bhukya. Lambani community comprises of five main clans viz., 1) Bhukiya (Rathod, 2) Vadthya (Jadhav, 3) Chauhan, 4) Pamar, and 5) Banoth (Ade). They are further divided into Patrilineal kin groups called Pada or Jath (sub clan). Bhukya consists of 27 Padas, Vadhitya 52 padas, Chauhan 6 padas, Parmar 12 padas and Banoth 13 Padas.

Religion

The Banjaras addressed as Ghor Mati respectively, and they address to non-Banjara as Khor. The names 'Go-r' was given for they were tending and rearing oxen/cows and were known as "Gor Banjara." In Karnataka Banjara are well known as Lambani/Lambadi.

Miraculous stories and magic. Amongst many legends one of the religious stories is very popular among Banjaras about (Mola and Mota) lord Krishna and they claim themselves that they are the children of Krishna, therefore they have adopted the Pastoralism (cattle breeding) and known for the lovers of "Live Stock" and also referred as 'Gor-Gawdi'. They also claim themselves, as Walians and Sugrivians as they live in forest there are number of other legends to identify themselves to be called as Rajputs and as higher castes in Varna System. After their settlement and on their migration process they accoutered with Non-Banjara Hindu societal culture.

GOR and others are KOR the word KOR is specially for all religious person it suggests that defiantly there were religion as GOR. So Gors were not attached any religion in globe they have their own religion as GOR

this is how GORs are not only companion to all religions but also inborn of religion.

Tanda

The Lambanis were mostly nomadic and semi-nomadic people and never settled anywhere but they are large moving groups that have set up a temporary residence. but they settled in permanent residences about one hundred years ago in small settlements referred to as Tandas. Hence, the use to live in group (thandas) with their Bullocks. Earlier, they were very nearer to forests, they settled down around forests and near water. They took up agriculture and started living in temporary settlements called "Thandas". Since they were near or around forests which helped them in tapping forest products, including fire wood for their livelihood. they do not seem to have used astronomy for navigation and used forward patrols and route markings to find their way about.

Gorboli

Language is an important tool for communication of ideas and values. In India near about 20 languages became national languages if we consider GORBOLI as a spoken language about 9 crore people speaks this dialect, our constitution has given us right to religion so Lambani religion is GOR; mother tongue is GORBOLI, Gorboli which belongs to Indo-Aryan group of Language it has no script, is a spoken language only, local state deep influence on Lambanis and their languages Recording the oral history of such people where they still speak for themselves, is but a small attempt to redress this huge disadvantage. For tribal Societies do have a rich oral tradition in which their collective memories are recorded. It is a living tradition and a changing one precisely because it is still alive today.

Banjaras Festival

The lambani-banjara tribe of southern states of India is GOR use to celebrate their festivals by constructing CHOKO means with round pot having full of water in it, five lines and having leaves in the pot it shows that the earth is round and it is covered with water having oceans and have five continents. They worship goddess Shakti in all forms like "Durga", "kankaali", "Tulja Bhavani", "seetala". However they follow Hinduism in their practice of religious and social life. During Deepavali and Holi Banjaras sacrifice goats to deities, Seva Bhayya or Sevalal, Mithu Bhukhiya which are specific to community. Practice of worshiping of ancestors is prevalent among them.

Banjara work with their own priests, bhagats and miracle men,and believe in omens, dreams, The Banjaras have seven primary goddesses, with their own mode of travel. They are.

1. Tulaja or Shitala (the Goddess of Smallpox) (who uses a tiger)
2. Maryama (a lion)
3. Mataral (an elephant)
4. Kankali (a buffalo or bull)
5. Hanglaj (a horse)
6. Chimar or Chimad (a horse)
7. Shyamki (carried on a palanquin by humans).

They give lot of importance to Teej festival. The festival, which is celebrated during Dussera festival (August), is generally considered as a festival of unmarried girls who pray for better groom. Girls sow seeds in bamboo bowls and water it three times a day, for nine days and if the sprouts grow thick and high, it is considered as good women for future groom. The bowls with seedlings are kept in prominent place and girls sing and dance circling the bowl.

Panchayat

The founders of Panchayat Raaj were GORS The political organization of Banjara tribe was headed by the Naik/chief for the disciplinary and juridical matters of the community. Naik is the head of the both spiritual and secular matters of the Thanda and governs his people standing in front. Each Nangar or Thanda was under a headman or Nayak and this post could be mostly hereditary but sometimes people chose able person. The Thanda judiciary, dealt with matters related to adultery, rape, elopement, and family settlement. It also has got the power to impose fine and punishment to the offenders.

Thanda Jury Board is headed by Nayak, and Kharbari plays an important role during marriage and in the Gor Panchayat, his major role is to advise and assist the nayaka to take an appropriate decision for wellbeing of the Thanda. Normally there was no practice of going out to register cases in Police station or trial in courts; all cases are dealt within the Thanda judiciary which saves time, money, and reputation. Dhadi, Dhalia is also in important post of social system as nayaka and Kharabari. Dhadi are professional singer in the community.

Dressing Style

The traditional Lambani women dress is very colorful and attractive; their dress is different compared to any other people belonging to different religion or caste. While preparing their dress they use coins, mirror chips, cowries, silk thread etc. They use blue and red color cotton cloths for embroidery and decorate well. Hence, their dressing style is very attractive.

Ornaments of Lambanis

Traditional dress in India has its own specialty, similarly, ornaments also has got a different scope. Majority women in India are found of ornaments. Lambani women wear ornaments which are made of Steel, Brass, Ivory, Copper, Plastic, Aluminum, Silk thread etc., rather than gold and silver and they decorate in their own style.

Ornaments for Men

Generally, Lambani men do not use more ornaments, however they wear certain simple ones they are ear ring, thick wrist ring (kadaga) finger rings, khandura (silver thread) bracelet etc but now a day the use of these ornaments are very rare.

Marriage

Brides are exchanged in Marriage between Jaat and Bhukya. outside the group is considered incestuous and the offenders are punished. Members of the same gotra cannot marry as they are considered brothers and sisters by a term known as *bhaipana* (brotherhood). Members of different *gotras* may marry, and this is known as *kai-laageni* (not related). A boy may marry in any other clan or *gotra* to which his mother belongs. Marriage within the same clan is possible if there is gap of three generations.

Traditionally, the *jaaths* (caste structure) of prospective couples are checked by experts known as *dhadi bhaat* who know about the *gotra/jaath* system and could identify proper matches.

Girls and boys are married as adults. The bride may be younger or older, or of equal age with the bridegroom, the selection of bride, the bridegroom's father would offer 'Sankero Rapya' (bride price). Pre-sexual laxity before marriage is not tolerated. Widow re-marriage is in vogue. A widow is seldom allowed to go out the family. When her husband dies she is taken either by his elder or younger brother. If the widow prefers another man and runs away to him, the first husband's relatives claim compensation.

1. Betrothal Ceremony (Vath Bandhero or Sagay karero)
2. Eating of Jaggery (Gol Khayero)
3. Rang Ceremony (Rang Dero)
4. Putting Up of Pendal (Sadi Tanero)
5. Stamping Ceremony or Dharma Deeksha (Vadhir/Guru Dag)
6. Distribution of Jaggery Paanaka (Ghota Dero)
7. The Bridegroom Is Taken Out from The House (Vethadun Bhar Kadero)
8. Farewell to The Bridegroom to Bride's Place (Vatadun Valayero)

9. Tilak Ceremony (Teeko Dero)
10. Smearing of Turmeric (Mendi Lagadero)
11. Marriage Bondage (Vaya Bandero)
12. Kankan Tying (Dorno Bandero)
13. Tippe-Shastra (Vokaldi Dhokayero)
14. Breaking of Mud Plate (Dhoskya Phodero)
15. Offering Sweets to both (Kolya Khorayero)
16. Removal of Kankana (Dorno ehodayero)
17. Playing with Starch Water (Mand Ramadero)
18. Mangalya Dharana (Tali Baandero)
19. Send off to Newly Married Couples (Tangadi Valayero)
20. Receiving The Newly Married Couple at The Groom's Place (Thangadi Gharema Lero)

BIRTH

The conception and birth of a baby is considered a prestigious event among the Banjaras. Pregnant woman is given special prestige and care. The community is said to observe the birth of a male child with joy and fervor and the message is spread to the community through beating the nagari. The occasion is also observed trough offering drinks to Naik, Davo. Karbari, and Daosan. Thereafter the naming ceremony and chaula ceremony take place.

DEATH

The death of any of the community member is believed to be a matter of great distress for the family and as a result all the families in the Tanda offer their help. The Lambanis are believed to have the practice of burning and burying the dead bodies. The pregnant, the unwed and those with skin problems are said to be only buried, not burnt.

The rites carried on the third day is known as "Dado Karero" (Kandya Karero). In the event of the death occurring on Saturday and Sunday, it is considered inauspicious and hence the rituals are performed on the same day. On the evening of the third day, the leaders of the Tanda and the relatives buy a sheep, butcher it and prepare the food out of this meat for all and consume it together with drinks. This occasion is also called "Had Bhandero".

The rites observed on the 12th or the 13th day is called "Baro-Tero". The rites include offering food prepared in the ghee to the dead. They are said to be preparing sweets, but not the non-vegetarian food on the occasion.

Conclusion

The paper shows richness and the cultural patterns of the Lambani community. However, with the advent of globalization, traditions are on the verge of extinction, although the changes that come with globalization are important but there is a need to preserve the culture that is innate to this tribe. This paper has been an effort to focus this tribe's history, traditions, language and culture. Current research efforts to make critical analysis of transformations under the influence of globalization leading to code-switching, code-mixing in Lambani are subjected to changes. Even though Lambanis are facing various problems, Banjara organizations are trying continuously to organize the Lambani community people. Since there is no proper organization among them exploitation, atrocities, and cultural marginalization is continued. Therefore, Educated Lambanis, social reformers, Govt, representatives etc. are needed to look in to their issues.

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The Schism of A Tribe

Dr. M.K. Gayathrti Devi

Abstract

The glory and the gloom are the adornment to history. History enunciate the veracity of past. The annihilation of an empire, the society, the culture, may be the crop of its own flaw or an entry of an outsider to its glory. The brilliant culture of Africa with reference to the vigorous heritage of Ibo Tribe had become the subject of talk in "Things Fall Apart", by Chinua Achebe. The novel animates everything and depicted the tragedy of the Ibo tribe. The catastrophic narrative technique in the novel focus on the ascending and descending elements of the Ibo culture. The novel, through its protagonist Okonkwo, brings out the great legacy of the Ibo culture and its aparted state because of the intervention of the Whiteman.

Keywords: culture, patrilineage, Ethnicity, tribe, Menace, intervention, tragedy, glory

Bloated Ethnicity

The Ibo is the largest ethnic group in Nigeria. They live patrilocally in homestead, dispersed in the territory of their village which is primarily composed of a patrilineage or a clan. Yams, Taro and cassava are the main food crops which are cultivated by both men and women. Ibo inhabit a large forest area of inland south eastern Nigeria between Niger and cross rivers. They are peaceful agriculturists and hard working. Their extended family, elaborate kinship and clan relationship breathe in small villages or group of villages and echo the vibes of democratic republic. The political negotiation is based on the discussions and argument. Not only they are honest but also drove a hard bargain. With their patrilineal pattern, the

inheritance is ensued from father side and the creative force of their religion is the Mala (Sun) rather than Moon (Female).

Achebe's protagonist, Okonkwo is the exact facsimile of the Ibo tribe. Umuofia is a land that is akin to Edgon Heath of Thomas Hardy's novel "The Return of the Native" in which it is personified as a testimony to everything, and was glad to see the prosperity but grave witness to the gloomy Ibo. Okonkwo represents the African Male temper, he ruled his household with a heavy hand. His wives especially the youngest lived with a perpetual fear of his fiery temper. But it also encourages him to be arbitrary in his attitudes to the convictions that uphold the male superiority. This is evident in the incident of his wife beating in the week of peace. The conduct and reasoning of Okonkwo is highly emotional, hot tempered and not disposed to balanced reasoning. This is evident in the situations like; beating his wife for cutting a few leaves of banana plant and execution of Ikemefune. Even though, the great fearless and the oldest warrior Ogbuefi Ezezdu apprised the impending owe regarding this assassination Okonkwo proceeds only to retain his popularity of a "Roaring Flame". He never concede intellect and reason to manipulate his decisions.He not only accompanies him but also ensures his death by killing instantly after Ikemefune rushes to seek his fatherly protection. Okonkwo's act was not sustainable by the Umofia clan and Abiola Irele gravely criticises Okonkwo's act as "Menace to his society even with in the limits of its code".

Amusement

The most fascinating delightful and proud sport among Ibo tribe was wrestling. The copacetic description of the sports, music and other amusements in the novel haul the readers to an incredible world. Achebe's live imagery proceeds like this; Two teams were arranged facing each other. There were twelve men on each side and challenge went one side to other. Two judges walked around the wrestlers and when they thought they were equally matched, stopped them. Five matches ended in the same way. The last match was between the leaders of the team. They were the best wrestlers in all the nine villages, Okafo and Ikezue. It was a fierce contest and the wrestlers were in each other's grip. The two judges were already moving forward to separate them when Ikezue, now desperate, went down quickly on one knee in an attempt to fling his man backwards over his head. It was a sad miscalculation. Quick as the lighting of Amadiora, Okafo raised his right leg and swung it over his feet by his supportrs and carried home shoulder high. They sang his praise and the young women clapped their hands;

"Who will wrestle for our village?
Okafo will wrestle for our village.

Has he thrown a hundred men?
He has thrown a hundred men.
Has he thrown a hundred cats?
He has thrown a hundred cats.
Then send him word to fight for us?"
(pp. 45-46 TFA)

African music is considered primitive because it comes from people who do not have a written language. The songs were passed orally but not preserved in a written notes. The music of Africa has strongly influenced the music of Europe and America. It began when African Negrios were brought to America as slaves along with their songs and dances.Gradually, as they become accustomed to their new home, they combined their own music with the folk music and created African American music and introduced it in the new world of music. The result was a new and original American Negro folk music came into being. Largely out of this grew 'Jazz' one of the most popular forms of music today.

An Annihilated Tribe

The alluring and susceptible sociological information surely evokes the aura of Ibo tribal life. One can sense not just the rhythms of life in the poundering of the drums but also the resilience of the prose. If the cultural and traditional features like, Folk Stories and Proverbs affirm the esteem of the ibo tribe, the social quries like evil forest and Osu attributes the future woe. Well connected episodes and descriptions of rite in the novel incorporate the tragic story of the protagonist Okonkwo. Being an outstanding brave and burly wrestler he performed remarkable physical powers. He is a typical embodiment of Umuofia community and stood as an epitome for the value of his community. The Ibo people lionized him and popularly addressed him as 'Roaring Flame'. As the greatest man of Umuofia he stood as an antithesis to his father who was poor, lazy, physically weak and was called 'Agabala' meaning 'a woman'. Okonkwo always afraid for that fear of being considered as his father, so he even throttled the genuine human impulses of love and affection in order to retain his outstanding muscular image. After seven years of exile Okonkwo returns to Umofia and drowned with great disappointment because the native culture was crumbling under the pernicious influence of an alien culture. Okonkwo grasped the quiet and cunning pace of the whitemen and was at sea to capiche the acreage of Umofia. He discusses and questions his friend Oberika as to how the culture has collapsed and he asks him; "Does the white man understand the customs of our land? In reply Oberika sums up the collapses of the tribal civilization; "How can

he when he does not even speak our tongue? But he says that our customs are bad; and our brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? He, the white man is very clever. He came quietly and peacefully with his religion. We were amused at his foolishness and allowed him to stay. Now he has owned our clan brothers and our clan can no longer act like one. He has put knife on the things that held us together and we have fallen apart. Oberika acts like a mouthpiece of the author and describe the downfall of the native tribe in a ghastly and heart rendering agony. The pain utter the truth that it was not the tragedy of the protagonist but the tragedy of splendid Ibo tribe.

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The Occult *Aata*—A Study of Play among Tribes

K. Aravind Mitra

Aata reflects cultures that are intricately woven into the fabric of the society. It is a form of the superstructure that is greatly influenced by various factors that form the core of people's living. In the postcolonial societies that are affected with liberalization, aatas have only become the symbols of nationalistic pride and forms of pruning physique. Openings like gymnasiums, proliferation of advertisement and stereotyping of the body in media have led to a minimalistic understanding of aats to maintain one's health and body.

Since time immemorial, aatas have significance that moves across cultures and societies. Aatas have been points of detours in the great epics of India like the dice game in the *Mahabharata* and other countries of the continent. Being from the symbols of victory, a deciding factor in any quarrel, a judge to decide the mightiest and a display of strength aatas have moved on to become the representative of countries' nationalistic pride.

In this current era of globalization where people find it difficult to discern the boundaries between their past and the imposed history by the colonies, aatas have been subsided by international games. The transformation of aatas that were involving communities, reflecting cultures and becoming crucial factors in deciding upon the lives of people to games have been a path of losing cultural indices. This paper attempts to revisit an important aata that voices the cultural practices of the clan Myasabeda and delves deep into its structure and checks what reflections were the aata making and in which contexts we do have to understand

the aata in concern. Initially, the paper throws light on the aspect of aata its significance and modes of understanding its intricacies.

In *Homo Ludens*: *A Study of the Play-Element in Culture* J. Huizinga observes that play is "...a well-defined quality of action which is different from 'ordinary life'"(04). Play or this paper uses a more encompassing term aata is the state of exception. Huizinga further defines this state of exception,

> The more we try to mark off the form we call play from other forms apparently related to it, the more the absolute independence of the play-concept stands out. ...Play lies outside the antithesis of wisdom and folly, and equally outside of truth and falsehood, good and evil. Although it is a non-material activity it has no moral function. The valuations of vice and virtue do not apply here. (Huizinga 06)

Though play or aata is rule bound, its structures are often beyond the norms of everyday lives. Henceforth, the paper prefers to use the Dravidian term aata instead of play or any other relevant word that has its etymological affiliation with any of the European languages. Aata is an over encompassing term that includes several layers that can be associated with the competitiveness among aatgaras. Aata's scope goes beyond what Huizinga explains in his definitions. Aata involves charms which are more than physiological and psychological reflections. Aata does not question super natural elements and breaks the deterministic nature of life. Aata resides on the theory of imitation with imaginative effects. It starts with the body, the physical and moves beyond the realm of logic and science. Often it is called pseudo-science and there are debates over calling black magic and other super natural activities as aata or play. But, Huizinga involves all practices in the realm of play. Aata involves charms, magic, practices that please one's sight and they have their own set of social functions to perform and adhere to. If aata that requires natural ways of performing focuses more on outshining the other by using physical strength, there are several other types of aatas that involve magic or outshining the other by using supernatural forces.

Aata forms a public sphere and usually it is a public event. It has affinities with religion and caste and many aatas do involve the performing of religiously sacred activities. The dynamics of aata seem to be based on the ever scientific chain of cause and effect. But, what makes aata different is that the performer tweaks the effect to the requirements. The aatas that I refer to often decide the factors like good versus evil and mightier against the weaker.

Aatas involve the displaying of one's strength and require immense amount of energy to sustain the whole process or activity. With the abundant energy the involved breaks the deterministic nature of life, if not

at least questions the way in which one leads life. Hence, aatas are the state of exception. It moves beyond the rules or the norms of the ordinary day. The state of aatas or the occurrence of aatas happens in the zone where pretention meets reality. Aatas reflect realities of life but the activity or the process would involve a lot or pretention, creating illusion or supernatural elements.

These observations are put together by James G. Frazer in his voluminous *The Golden Bough*. The book's voice is critical and sceptical of many of the charms or aatas. It focuses mainly on enlisting different forms of practices across the world and tries to find a cultural connection between the practices of different parts of the world. In many cases, Frazer terms these practices to be a non-science activity aiming to charm or to hoodwink the community people. But, in several sections, Frazer's opinions deal with the cultural dimensions of these practices and he observes "...we are forced to admit that if the black art has done much evil, it has also been the source much good; that is the child of error, it has yet been the mother of freedom and truth." (Frazer 52a)

Aatas display the contradiction that Frazer terms it in the above lines. Mostly being a device of emancipation for the suppressed, aatas have always given vent to the inner expressions and desires of people. Aatas, for a long time, have been the threshold to decide the truth. Folk stories rely on these aatas to decide upon the worth of a deed and goodness of an individual. In this case, aatas help in performing the sovereign functions in a society. Many vernacular scholars have recorded their observations on these occult practices of natives and tribes. Including a few doctoral thesis, the most important books are H.K. Nagesh's *Janapada Banasiri* and D.B. Naik's *Desi Samskriti*. Both have chapters on occult aatas but, like many other indigenous scholars their analysis is restricted to listing the typological classifications of magic or aata as done by Frazer.

Though Frazer's classification like magic based on the laws of contagion and similarity have relevance in understanding aatas, the terms may not include the religious, social and other dimensions of the aatas. Our aatas are a kind of social sanctions to perform the sovereign actions. Giorgio Agamben in his book *Homo Sacer* terms the function of the sovereign as "One who decides on life and death" (03).

Drawing on Agamben, the paper extends the notion of the sovereign. True that sovereign gets the power to decide on one's life but in polytheistic and tribal societies, any ordinary individual can become the sovereign passing the tests of aata. And, the power of the sovereign resides in his hands till another individual wins the aata or accepts the challenges thrown by his opponents.

The individual who wins the challenges becomes powerful and thus a sovereign. But, winning this aata is no less a challenge and requires the support of an audience. The public spheres these aatas create are similar to any form of a social contract. All the people will be gathered and a set of individuals come forward to participate in the play. The play is full of challenges that are physical and supernatural and in front of many an audience the individual has to acquire the strength to surpass all these hurdles.

In order to discuss the above mentioned issues, the paper selects Modi aata. Modi aata practiced among the Myasabeda community involves a public sphere where a sovereign is selected in terms of a social contract that is decided in terms of a play. Myasabeda is a community that is predominantly found in the areas of Chitradurga, a district located in the central regions of Karnataka state. Their origin is spread across the boundaries of Karnataka and Andhra Pradesh and Telangana. Myasabeda community was mostly nomadic and was predominantly moving around in the fringes of the forests of the above mentioned regions. Though, their main vocation was hunting, the community was herding the cattle and served as soldiers to the Nayakas of Chitradurga in many battles. Myasabeda has a constant contact with the urban landscapes of Chitradurga, but till recently they were the nomads primarily found in the forest and also depending upon it for their livelihood. The community has got its mention in various government records and what catches our attention is Edgar Thurston's enlisting of the tribe in his encyclopaedic *Castes and tribes of South India.* He locates their communal origin to,

> Both Telugu speaking Boyers and the Canarese speaking Bedars are split into the two main divisions of uru or village men and mysa or grass land men, and each of these division is again subdidivded into a number of exogamous bedags. (Thurston 184)

But, several scholars belonging to the regions of Myasbeda refute Thurston's claims. Krishnamurthy in his book *Myasabedaru* claims that they are not Boyers and also do not follow the Vaishnavite cult. Irrespective of these differences, the scholars' record of their supernatural aatas provides enough insight into their cultural and social sphere. Though these aatas are nonexistent in this decade, there are several eyewitnesses to the Myasabeda's modi.

Modi, to explain in simple terms, is a challenge that is posed to a group or an individual to transgress in order to win money or laurels or any other matter of pride. This challenge involves time as most of these aatas take inordinately long time to complete, requires patience from the participants as it checks their resistance, physical prowess as these aatas are full of

painstaking ordeals and supernatural elements in order to outwit extra terrestrial boundaries given to these aatas.

Modi aata creates competitiveness at various levels. First, it involves participants who would like to accept the challenges and an audience which would bet their properties and money on the participants guessing their chances of embracing victory. Modi requires a huge ground to play and involves two parallel lines containing seven squares each drawn on the ground. This entire structure is called mandala. Each square has a few things written and contain several auspicious and inauspicious things.

This mandala is drawn by a group and invites another group or an individual to reach the last square performing the deeds mentioned in all the thirteen squares. The challenges are either physical or supernatural in nature and one has to brave all this to get the idol of god and money kept in the fourteenth square. This mandala is surrounded by an audience and the people who have construed the mandala. Both the audience and the opponents try to limit the individual or a group from crossing all the fourteen mandalas either by supernatural power or by throwing ashes and glass pieces at him.

The first set of squares challenge the individual to eat cactus plants and cow dung and drink a pot full of water. While doing this, the audience will entrap him with their supernatural forces and knock him out. His friends should counter this effort of the audience and help him to eat and drink cactus and water. If he does it then he can successfully go into the second set of squares. This will have pieces of glasses and a bottle of hot water. While an individual trying to swallow glasses, the audience will let reptiles and other insects into these squares. It becomes the individual's responsibility to counter these attacks and eat the pieces and drink the boiling water. The third set of squares involves violence and shedding of blood. It will have a sharp knife tied to a hen and a jackfruit. These squares are tinier in size compared to the other and every movement of the hen will cut the individual's feet. It becomes the responsibility of the team mates to protect the individual who is in the square and he has to kill the hen using the knife tied to its feet and swallow a part of its raw flesh. The fourth set of squares will have bee hives and a pestle buried into the ground. His task is to unearth the pestle battling with bees and braving their stings. In this stage, those who have challenged can enter the square and beat the individual who is trying to unearth the pestle. This square becomes the threshold for the individual to prove his skills in supernatural forces and physical prowess. The fifth set of squares will have seven lemons placed on seven rings. The task is to eat all the lemons while the opponents use their supernatural power to slide down the lemons from the rings. The sixth set will have betel leaves and areca nuts and snakes to protect the

money. The individual should use his supernatural power to control the movements of the snake and get the leaf, nut and the money. At last the seventh set will have the idol and money and the individual who transgress all these hurdles will be entitled for the prize.

The crossing of these squares is a difficult challenge ridden with several believable and unbelievable hurdles. There are records in several books about a few eye witnesses to these occult practices. However, one may not have to believe in literal sense in the supernatural aspects of these aatas and there are other dimensions to understand the same. The supernatural practices, irrespective of their truthfulness provide human beings an encounter with fantastic perspectives.

Agamben discusses the state of exception in his books and it is nothing but a zone of indistinction. This is a state where the law, rule, order and other norms are suspended in several spheres where some actions are performed. Hence, in the state of exception, the desires of the people are satisfied. The role of sovereign in the state of exception become crucial and hence, the participating individuals take higher risks to pose challenge and counter it. All these aatas have participants hailing from the fringes of the societies and communities. Aatas creating the state of exceptions provide them a chance to vent their anger out through these excruciatingly tough physical tasks and also help them to become the sovereigns for a short stint of time.

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The Voices Unmute

N. Shantha Naik

Most of the time a question arises in my mind that, how people are living in the forest? The forest dwellers and the people who were evacuated from the forest during the colonial era are the victims of so many government rules. The British forest act sanctioned on tribes and called them Denotified tribe to send them away from the forest. The only mistake they did was they stopped British from cutting forest for their ships. They were evacuated those who tried to protest the cutting of forest and sent them to the jail. Those who ran away were chased and tried to kill .the tribals' who lost their earning sources of the forest. Since then, they are shifting their professions, as labour, mansion, road construction labour, coffee plantation workers so on and so forth.

Tribals who practiced shifting cultivation in order to protect the big trees and rare creepers in forest: how they become the thieves? People who worship forest does they become criminal? It was the game plied by the British colonial rulers with Indian indigenous people. They hacked their rights for ransack of the forest wealth. Tribals were the messiahs of the forest. They never ever cut a tree which is their mother or their deity. Tribals were punishing the person who wrongly aims an unrippen mango how can he be called denotified? It was a systematic plan of the white people to wipe out those who were the real intended to ruin the Indian forest. What happened to those who evacuated from the forest? after so many years of independence surviving on the forest products like, roots, honey, herbs, shrubs, forest fruits etc. when they came out of the forest they were unable to do odd jobs available in the society.

How the culture was ransacked?

As worlds knows that they survived on barter system. They were unaware of the commercial benefits and the commercial attitude. Whatever they get they use to share and survive. Even they hunt animals equally distributed meat among themselves. But the civilized Indians and British poisoned their mind with their business. Many tribal community peoples were wearing their traditional dresses which were stitched by themselves. The first big blow was export of thread. First people to become prey for British policy of exporting of thread was Banjara's who were exchanging thread from the weavers for forest fruits and other available products of forest. When thread was exported, it became costly, nobody came forward to barter thread for jungle fruits. After independence new government of India gave a call to cut the forest and make a nation. Many greedy people cut the forest encroached thousands of acres of land. even today 10 thousands of acres of land was cleared and encroached by the land lords who were upper caste, where as tribal's who encroached legally acres or two was illegal and a sword of danger is always swinging on their neck. The handlooms stopped working; the power looms replaced the handlooms made weaving a costly process. Banjara woman was forced to leave her traditional dress to accept the modern dress of upper caste people.

The Present Situation of Adivas's: their position is worst. most of the Adivasis are illiterate , most unfortunate fact is that, those who are tribals, aborigine, adivas's are denied reservation as they are really deserve, either they are put under scheduled caste where some communities are claiming they are not scheduled caste. Some communities have denied issuing certificate because their name is not included either in SC or in ST list. Now they are dwindling in between. Kadukuruba certificate is issued to some privileged people and those who are deserved to get are still remained underprivileged. Beda Jangama certificate is miss utilized by so many upper caste Jangama People who are more advanced and economically Strong. Advasis people who are still earning their livelihood on some art people like Sindhol, Hakkipikki, and Yasgar, Karadi kenisurva, (Bear rarer) Monda (Adamant) Kolletinnava. Kanihelluva So many unnumbered professional singers, jaggler, Bangigars Lolar Bajarasa, People who are living in the tents and making idols, snake charmers and may more are part of India but never knowing what their position in India is. Some gypsies' and caravans do not have their Aadhar Cards, Voter Id, Ration Cards or any other Identity however they are living by selling their wives, Daughters? How? Who will answer this question? Any Neta, Burocarats, academician of the upper caste? rich people who are controlling the priminister of India does know this fact? a girl child never mind a running car at signal and run to the windows of rich Man Selling a selling a napkin, cleaning cloth, pen, other goods, some time

begging a rupee. These street children are sleeping on footpath, under the metro railway pillars, bended fly over's. Sometimes these immature children become prey for rape and murder. These voices never reach the court and judges never embraced the civilized people. What Kind of India is it? Some patriots claiming that their India is shining. How can it shine where destitute are suffering, widows are repenting, Adivasis are crying, poor people are dying. Unless these hopeless people get a home of their own. These needy get some helping shoulder. A beggar gets a Full meal in day, those who are struggling get a job than the nation will progress and shine.

Do tribals write? :

How can they write, those who did not go to the proper schooling. The footpath dwellers never knew that there are schools. But the Government is going back to push it these people by snatching their opportunities. Though Dr.Babasahib Ambedkar, who provided an opportunity in the constitution some of the people, tried their voices which were muted, they proved that, their voice cannot be mute. Some of the first generation writers like Laxman Gaikwad of Maharashtra unvalued the harsh reality of tribals, his Branded is an autobiography which expose the Reality of Ghautichor community. Mothiraj Rathod a economics Professor and activists worked for the empowerment advasis community of Maharashtra. Warusonvane is another activist and poet **Nitishkhalko**. Mahadev Tappu, Varsavi kido who are the other activist and witness fighting for the advancement of advasis. The other Adivasi Writers like Suraj Batty Raju Naik, Dr. K Vijaya, Gona Naik, Ramkoti, C.K. Janu, D.B. Naik, P.K. Khanadoba, Pandit Rathod, Mohan Tyagi, Govardhan Banjara, Sham Bihari Lal are the prominent winters. The other prominent writers are Hariram Veena, B.T. Lalitha Naik, Kumuda, Pardi Bhosle, Santhosh Naik, Shivaji Sargar and many more are writing at the Indian level.

Adivasi literature is a new venture. Through they are writing from many years they are struggling to get a right platform to exhibit their real expressions. Now a new trend is started. It has to complete. An IAS officer Ranendra has written a novel on Asura Adivasi. Their life and Struggle, Gods of global village is work mentioning novel. The voices cannot be choked, one cannot Unmute the Voices, similarly, Adivasis voice was unheard now, it in raised, it may reach the sky.

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Subaltern Study has given a new dimension to the writings of aborigines. Indian Adivasi people are still unexplained in the writing world. Their experiences are still unheard. Now it is time to provide a platform to them. Their struggle with internal and external forces is unpredicted. The forest dwellers and those who settled in thanda, hatti are living an uncertain life. Basic in fractures like road, electricity, heath is not reached, no bus facilities, no proper road are made to these backward and remote village where people from the world participated and discussed on certain important issues of advasis. As the word itself indicating Adivasis are the native if this nation. Who are living away from the main land so called civilized world. Some tribals are submerged with the civilized world and got education and built houses in the extension areas of the metropolitan cities. Whereas some on evidence is Handijogi, through they scattered all over India still involved in small business like street vending, that to be items like plastic bowls, broomsticks, which are out dated purchasing hairs, the world is crossed all these things, whenever they go to the city plastic mall are selling cheaper items why should they go for the one which is sold for the profit. Hence, their vending business is utter flop. What the solution? Unless the civilized world understands the anguish of these people they may not prosper. In this connection this book will be a good manual to the researchers and academic works.

Dr. Shantha Naik is a Professor of English, Vijayanagara Sri Krishna Devaraya University Ballari. He is also a creative writer. He has written novels and plays in Kannada language. He has edited many collections of articles in English on different issues. Some of his works are well appreciated and well received by the public as well as academic circle. His play *Patragalu* (Charaters) got B.V. Karant prestigious award. He has got Patil Puttappa award, Mskeri M.K Naik award etc.. Dr. Naik is a first Banjara writer who is documenting the realities of Banjara tribe. He is involved in preparing Banjara Culture and Language Dictionary in English, Kannada, and Hindi languages. His *Feminist Psyche in World Women Novelist*, *Teaching English Language through Literature*, *Dalit Discourse* and many other works are well received in the academic circle.

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